This book was produced in EPUB format by the Internet Archive.

The book pages were scanned and converted to EPUB format automatically. This process relies on optical character recognition, and is somewhat susceptible to errors. The book may not offer the correct reading sequence, and there may be weird characters, non-words, and incorrect guesses at structure. Some page numbers and headers or footers may remain from the scanned page. The process which identifies images might have found stray marks on the page which are not actually images from the book. The hidden page numbering which may be available to your ereader corresponds to the numbered pages in the print edition, but is not an exact match; page numbers will increment at the same rate as the corresponding print edition, but we may have started numbering before the print book's visible page numbers. The Internet Archive is working to improve the scanning process and resulting books, but in the meantime, we hope that this book will be useful to you.

The Internet Archive was founded in 1996 to build an Internet library and to promote universal access to all knowledge. The Archive's purposes include offering permanent access for researchers, historians, scholars, people with disabilities, and the general public to historical collections that exist in digital format. The Internet Archive includes texts, audio, moving images, and software as well as archived web pages, and provides specialized services for information access for the blind and other persons with disabilities.

Created with hocr-to-epub (v.1.0.0)

Understanding Media and Culture in the 2020s An Introduction to Mass Communication Version 3.0 Jack Lule FlatWorld PANN — 978-1-4533-3914-5

Understanding Media and Culture in the 2020s: An Introduction to Mass Communication Version 3.0 Jack Lule
Published by: FlatWorld 292 Newbury Street Suite #282 Boston, MA 02115-2832 © 2023 by Boston Academic Publishing, Inc. d.b.a. FlatWorld All rights reserved. Your use of this work is subject to the License Agreement available at https://catalog.flatworldknowledge.com/legal. No part of this work may be used, modified, or reproduced in any form or by any means except as expressly permitted under the License Agreement. Gen: 202208301656 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Brief Contents

Acknowledgments
About the Author
Preface
Chapter 1 Understanding Media and Culture in the 2020s
Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok”
Chapter 3 Books in the 2020s
Chapter 4 Newspapers in the 2020s
Chapter 5 Magazines in the 2020s
Chapter 6 Music in the 2020s
Chapter 7 Radio in the 2020s
Chapter 8 Movies in the 2020s
Chapter 9 Television in the 2020s
Chapter 10 Electronic Games in the 2020s
Chapter 11 Social Media in the 2020s
Chapter 12 Advertising and Public Relations in the 2020s
Chapter 13 Media Law and Ethics in the 2020s
Chapter 14 The Future: Media Economics in the 2020s
Index
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Contents

Acknowledgments About the Author Preface Chapter 1 Understanding Media and Culture in the 2020s 1.1. The Medium Is the Message: A Lost Cell Phone and #BlackLivesMatter 1.2 American Media and Culture—Shaping Each Other Mass Communication, Mass Media, and Culture 1.38. The Evolution of Media A Brief History of Mass Media and Culture More than Media? Computers and Artificial Intelligence Why Media? What Do Media Do for Us? 1.4 The Evolution of Culture The Modern Age—Modernity Our Postmodern Age? 1.5 Media and Culture Converge—"Is Google Making Us Stupid?" Kinds of Convergence Effects of Convergence 1.6 Popular Culture—Tastemakers, Influencers, and Gatekeepers "The Tastemakers" — Early Influencers "The Influencers" —New Tastemakers The Gatekeeper 1.7 Media Literacy for an Age of Disinformation Why Be Media Literate? Individual Accountability and Popular Culture 1.8 | End-of-Chapter Material 1.9 Endnotes Chapter 2 Media Effects in the 2020s: "The Dark Side of TikTok" 2.1 Is TikTok Good for You? 2.2 Mass Media and Their Many Messages Messages about Propaganda and Persuasion Messages about Violence Messages about Stereotypes Messages about Sex Messages about Consumerism 2.3 Media Effects Theories Direct Effect Theory © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

2.4 2.5 2.6 The Two-Step Flow Theory Agenda-Setting Theory Uses and Gratifications Theory Symbolic Interaction Theory Spiral of Silence Theory Media Logic Theory Cultivation Analysis Theory Methods of Studying Media Content Analysis Archival Research Surveys Social Role Analysis Depth Interviews Focus Groups Rhetorical Analysis Experiments Participant Observation End-of-Chapter Material Endnotes Chapter 3 Books in the 2020s 3.1 3.2 3.3 3.4 3.5 3.6 Books and the COVID-19 Pandemic A History of Books Ancient Books Gutenberg's Industry—Changing Invention Effects of the Mass Production of Books History of Document Control History of the Book Publishing Industry The Role of Books in American Culture The 1700s—Political and Social Revolution Books in the 1800s—How Uncle Tom's Cabin Helped Start a War The Twentieth Century— Experimenting and Expanding The Formats of Books Hardcover Paperback E-Books Audiobooks Trends in Book Publishing Publishing and the Pandemic Blockbuster Syndrome Rise and Fall and Rise of Independent Book Stores Price Wars The Future of Books—and Libraries—in the 2020s The Future of Books The Future of Libraries The Future of Publishing © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 58 58 59 60 60 61 62 64 64 64 65 65 66 66 67 67 67 68 69 71 71 72 72 74 75 76 78 81 81 82 85 89 89 90 91 93 94 94 95 97 99 101 102 103 105

3.7 3.8 End-of-Chapter Material Endnotes Chapter 4 Newspapers in the 2020s 4.1 4.2 4.3 44 4.5 4.6 47 4.8 Newspapers, Economics, Pandemics, and Politics A History of Newspapers The Birth of the Printing Press European Roots Colonial American Newspapers Newspapers as a Form of Mass Media Yellow Journalism Objectivity and Other Models of Journalism The Rise of Objectivity Interpretive Journalism Literary Journalism Advocacy Journalism Precision Journalism to Data Journalism Niche Publications The Role of Newspapers in American Culture “All the News That’s Fit to Print” — Agenda Setting Watchdog Journalism Trends in Newspaper Publishing: News Deserts Local News The Slow Death of Local Newspapers News Deserts The Future of Newspapers in the 2020s The Roots of the Trouble: “Goodbye, Colorado” The Status of Major U.S. Newspapers End-of-Chapter Material Endnotes Chapter 5 Magazines in the 2020s 5.1 5.2 5.3 5.4 Pay Cuts, Sublets, and Survival: Condé Nast A History of Magazines Early Magazines American Magazines Early Twentieth-Century Developments nto the 2020s: “Who Killed Time Inc.?” The Role of Magazines in American Culture Magazines Create Sites for Popular Literature Magazines Help Foster Pulp Culture Magazines Foster Entertainment in Other Media Magazines Help Create Celebrity Culture The Specialization of Magazines Professional Trade Publications © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. Magazines Highlight National Advertising as a Way to Survive 107 108 145

Scholarly Publications 159 Religious Groups 159 Political Groups 160 Pulp Magazines and Comic Books 160 Hobby and Interest Magazines 161 5.5 Trends in Magazine Publishing 162 High-Circulation Magazines 162 Newsmagazines 164 Women's Magazines 166 Other Specialized Magazines 167 5.6 The Future of Magazines in the 2020s 170 Is Print Dead? 170 Memberships and Subscriptions 171 5.7 — End-of-Chapter Material 174 5.8 Endnotes 175 Chapter 6 Music in the 2020s 177 6.1 Billie Eilish and the Making of Modern Music 177 6.2 A History of American Music 177 The Roaring 1920s: Radio versus Records 179 The 1930s: The Rise of Jazz and Blues 180 The 1940s: Technology Progresses 180 The 1950s: The Advent of Rock and Roll 181 The 1960s: Rock and Roll Branches Out From R&B 183 The 1970s: From Glam Rock to Punk 184 The 1980s: The Hip-Hop Generation 185 The 1990s: Hip-Hop, Rock, and Pop 186 The 2000s: Pop, Hip-Hop, and the Dawn of Electronic 187 6.3 The Role of Music in American Culture 189 How Culture Has Influenced Music 189 How Music Has Influenced Culture 194 6.4 Trends in Music 198 Consolidation and the "Big Three" 198 Independent Labels: A Smaller Share of the Pie 199 6.5 The Future of Music in the 2020s 203 The History of the Future 204 The Future Will Be Streamed —With Al 206 Governments Look Into Streaming 206 Publishing Rights Are Big Business 207 Livestreaming, Live Performances, Twitch, and Clubhouse 207 6.6 — End-of-Chapter Material 208 6.7 Endnotes 210 Chapter 7 Radio in the 2020s 213 7.1. Can Radio Survive a World of Remote Work? 213 7.2 A History of Radio 214 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

The Invention of Radio 214 Radio's Commercial Potential 215 The Golden Age of Radio 217 Television Arrives and Radio Adapts 219 More Adaptation: FM Radio 220 The Rise of Public Radio 221 7.3 The Role of Radio in American Culture 223 A New Kind of Mass Media 223 Radio, Commercials, and Consuming 223 Radio and Politics 224 Radio and the Development of Popular Music 227 7.4 Trends in Radio 229 Top Radio Formats 230 7.5 The Future of Radio in the 2020s 234 Consolidation Will Continue to Degrade Local Radio 234 Satellites May Save Radio 235 One Future for Radio Is . . . Video? 236 Radio Could Provide Support to "News Deserts" 237 Podcasting 237 Radio Is Still Here 238 7.6 End-of-Chapter Material 239 7.¢ Endnotes 240 Chapter 8 Movies in the 2020s 243 8.1 Movies in a Post-Pandemic World 243 8.2 A History of Movies 243 The Beginnings: Motion Picture Technology of the Late 19th Century 244 The Nickelodeon Craze (1904-1908) 246 The "Biz": The Motion Picture Industry Emerges 247 Silent Film's Demise 250 "I Don't Think We're in Kansas Anymore": Film Goes Technicolor 250 Rise and Fall of the Hollywood Studio 251 Post-World War Il: Television Presents a Threat 252 Movies and the Youth Culture of the 1960s and 1970s 253 Blockbusters, Knockoffs, and Sequels 254 The 1990s 254 The 2000s 255 8.3 The Role of Movies in American Culture 256 Culture Shapes Movies 257 Movies Shape Culture 261 8.4 Trends in Movies 263 The Continued Influence of Hollywood 263 The Seque!l—and Sequel to the Sequel 267 The Small, Essential Role of International and Independent Films 267 Streaming 269 8.5 The Future of Movies in the 2020s 270 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

8.6 8.7 Movies Without Theaters? Will Viewing Habits Change? Actors Who Never Die? #OscarsSoDiverse? End-of-Chapter Material Endnotes Chapter 9 Television in the 2020s 9.1 9.2 9.3 9.4 9.5 9.6 A History of the Television The Mechanical Origins of Television Early TV Broadcasting The Golden Age of Television The Rise of Cable Television Digital and High Definition Television—with AR and VR? Streaming The Role of Television in American Culture Television and Culture Through the Decades Trends in Television And Now a Word from Our Sponsor The Rise and Fall and Survival of the Network The Future of Television in the 2020s The “Babies” of Television? Cords Will Continue to be Cut Streaming: “What You Want, When You Want”—But Too Many Options? “| Want My TV” —Personalization End-of-Chapter Material Endnotes Chapter 10 Electronic Games in the 2020s 10.1 10.2 10.3 10.4 Games for a Pandemic and Post-Pandemic World A History of Electronic Games The 1970s: From MIT to Arcades The 1980s: From the Arcade to the Home The 1980s: From the Home to the Crash to Super Mario The 1990s: Console Wars, Computer Games —and Game Boy The 2000s: Playstation versus Xbox versus Game Cube—and the Cellphone The 2010s: A Focus on the Games —and ESports The Role of Electronic Games in American Culture Do Violent Video Games Cause Violence? Are Video Games Addicting? Are Video Games Sexist and Racist? Trends in Electronic Games Grand Theft Auto Fortnite World of Warcraft Call of Duty © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 271 272 273 274 275 276 279 279 280 282 283 285 287 288 289 290 299 299 302 307 307 307 308 309 310

Wii Sports and Wii Fit 329 10.5 The Future of EGames in the 2020s 331 Can the New Medium Become the Most Dominant? 331 Mixed Reality? AR and VR 331 Games Created While You Play —by Al? 332 5G for Phones —A Literal Game Changer? 333 10.6 End-of-Chapter Material 334 10.7 Endnotes 335 Chapter 11 Social Media in the 2020s 337 11.1 Almost Seventy-Five Percent of Americans Use Social Media 337 11.2 A History of Social Media 337 The Military Origins of the Internet 338 Hypertext: Web 1.0—and AOL 339 Browser Wars 340 The Beginning of Social: Email 340 The Early Days of Social Media: Usenet and GeoCities 341 Social Media Explodes on the Scene 342 11.3 The Role of Social Media in American Culture 343 Politics and Social Media 343 Privacy and Social Media 345 Profits and Social Media 346 11.4 Trends in Social Media 348 Access to Broadband —the Digital Divide in the 2020s 348 Credibility, Disinformation, and “Fake News” 350 Net Neutrality in the 2020s 352 11.5 The Future of Social Media in the 2020s 354 More Growth—and More Legal Scrutiny 354 Social Commerce — Shopping in the Feed 355 The Dominance of Video—and a TikTok Evolution 355 Augmented Reality Will Become More than Cute Filters 356 11.6 End-of-Chapter Material 357 11.7 Endnotes 358 Chapter 12 Advertising and Public Relations in the 2020s 361 12.1 A History of Advertising and Public Relations 361 Early Advertising 361 Advertising Discovers Brands — and Respect 365 Public Relations Takes Form 366 Advertising and Media Become Intertwined 367 The Creative Revolution — “Mad Men” 368 12.2 The Role of Advertising and Public Relations in American Culture 369 Advertising and the Rise of Consumer Culture 370 Advertising and the Creation of New Worlds 371 Advertising and the Maintenance of Stereotypes 372 Advertising and Children 374
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Advertising and Truth 374 12.3 Trends in Advertising and Public Relations 376 Public Relations Theories 377 Public Relations Functions 378 Public Relations Campaigns 379 PR as a Replacement for Advertising 381 Branding Shifts from Advertising to PR 382 Public Relations' Long Relationship With Politics 384 12.4 The Future of Advertising and Public Relations in the 2020s 386 Advertising and Public Relations Become Evermore Integrated 386 Storytelling Becomes Evermore Crucial 387 Biometric Data Use Increases —As Do Privacy Laws 388 Themes of Social Justice Resonate —If They Are Authentic 389 12.5 End-of-Chapter Material 391 12.6 Endnotes 392 Chapter 13 Media Law and Ethics in the 2020s 395 13.1 A History of Media Law and Ethics 395 The First Amendment—and Sedition 395 The 1900s —A Need for Regulation 397 Media Ethics Codes Are Developed 399 13.2 The Role of Media Law and Ethics in American Culture 401 Libel 401 Prior Restraint 402 Obscenity 403 Equal Time Rules 404 13.3 Trends in Media Law and Ethics 406 Privacy 406 Copyright 410 13.4 The Future of Media Law and Ethics in the 2020s 414 "Does the Future of Social Media Really Hinge on These Twenty-Six Words?" 414 Tech Companies Will Be (Want to Be) Forced to Protect Your Privacy 416 Ethics Will Change—and Rise in Importance 417 13.5 End-of-Chapter Material 420 13.6 Endnotes 421 Chapter 14 The Future: Media Economics in the 2020s 423 14.1 A History of Media Economics 423 Revenue Models 424 Business Models 424 Vertical Integration 425 14.2 The Role of Media Economics in American Culture 427 Creating the "Information Economy" 427 Regulation of the Information Economy 429 14.3 Trends in Media Economics 433 Globalization 433 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Cultural Imperialism McDonaldization Local Culture Meets Global Culture 14.4 The Future of Media Economics in the 2020s Consolidation Local Media Go On Life Support Subscription Fatigue The Future of Media Is Media 14.5 End-of-Chapter Material 14.6 Endnotes Index © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 434 435 436 438 438 439 440 440 441 442 445

© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Acknowledgments The author would like to thank the following colleagues who have reviewed the text and provided comprehensive feedback and suggestions for improving the material: * Robert Abelman, Cleveland State University e Robert Blade, Florida State College at Jacksonville e Jamii Claiborne, Buena Vista University e Scott H. Clarke, Black Hills State University « Anna Dudney Deeb, Brenau University e Mara Einstein, Queens College e Patricia Fulfs, Sauk Valley Community College e David S. Fusani, PhD, Erie Community College e August Grant, University of South Carolina e Valerie Greenberg, University of the Incarnate Word e Patty Lamberti, Loyola University Chicago e Jenna McNallie, Augsburg University e Chris Moser, Georgia Perimeter Colllege e Jennifer Peters, Orange Coast College e Stephen Price, Georgia College & State University e John Sewell, Georgia State University e Barry Smith, Mississippi University for Women e Don Stacks, University of Miami e Angelia Wilson, Lees-McRae College © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

About the Author Dr. Jack Lule is the Iacocca Endowed Professor of Journalism and Communication and Professor of Global Studies at Lehigh University. His research interests include globalization and media, international communication, international news reporting, cultural and critical studies of news, online journalism, and teaching with technology. Jack is the author of the award-winning Daily News, Eternal Stories: The Mythological Role of Journalism, published by Guilford Press. Called “a landmark book in the sociology of news,” the book argues that ancient myths can be found daily in the pages of the news. The book won the Lewis Mumford Award for Outstanding Scholarship. He is also the author of Globalization and Media: Global Village of Babel, published by Rowman & Littlefield, and now in its fourth edition. It is a leading text in international communication. The author of more than fifty scholarly articles and book chapters, Dr. Lule is also a frequent contributor to numerous newspapers and periodicals including The Philadelphia Inquirer, and has served as a commentator about the news on National Public Radio, the BBC, and other media outlets. Jack is a member of the editorial board of Journalism and Mass Communication Quarterly, Journalism and Communication Monographs and Critical Studies in Media Communication. He has been awarded grants from The New York Times Company Foundation, the National Endowment for the Humanities and others, and he has received four Lehigh teaching awards. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Preface When I first wrote this book, I knew: The world did not need another introductory text in mass communication. The world has many such texts. I had used some. So the question was: What would be the purpose of another introductory mass communication text? The answer: Understanding Media and Culture in the 2020s: An Introduction to Mass Communication was written to squarely emphasize, in ways no other text does, media technology and its historical, ongoing interaction with culture. I believed then and now that an introduction to mass communication text should be a compelling, historical narrative sketching the ongoing evolution of media technology and how that technology shapes and is shaped by culture—and that is what I set out to deliver with this textbook, particularly with this edition. Today's students are immersed in media technology. They live in a world of cell phones, smart phones, video games, laptops, Facebook, Twitter, TikTok, and more. They fully expect that new technology will be developed tomorrow. Yet students often lack an historical perspective on media technology. They lack knowledge of the social, political, and economic forces that shape media technology. This is not knowledge for knowledge''s sake. It is knowledge that can help them understand, comprehend, appreciate, anticipate, shape, and control media technology. With this focus, Understanding Media and Culture in the 2020s becomes an appropriate title. Indeed, the title has particular significance. It harkens to Marshall McLuhan's Understanding Media, a key text in media studies. Written in the 1960s, Understanding Media was the subject of intense debates that continue to this day. Its central message was that the technology of media—not their content—was their most important feature. In a typically pithy, now well known, phrase, McLuhan said, “The medium is the message.” The title, Understanding Media and Culture in the 2020s: An Introduction to Mass Communication, situates this introductory text in a large, ongoing theoretical conversation. The goal is to offer a textbook that will support and complement the teaching of an introductory communication course. The hope is that Understanding Media and Culture in the 2020s: An Introduction to Mass Communication will provide more than an engaging and interesting course experience for students. It should not only show them the powerful social, political, and economic forces that will affect the future of media

technology, but it should challenge students to do their part in shaping that future. Supplements Understanding Media and Culture in the 2020s: An Introduction to Mass Communication is accompanied by a robust supplements program that augments and enriches both the teaching and student learning experiences. Faculty should contact their FlatWorld sales representative or FlatWorld support at support@flatworld.com for more information or to obtain access to the supplements upon adoption. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

6 Understanding Media and Culture in the 2020s Sample Syllabi Sample syllabi based on either 16-week or 10-week terms provide useful templates that help new adopters transition from their current course textbook to Understanding Media and Culture in the 2020s. Faculty can download the syllabi from the FlatWorld website or they can be obtained by contacting your local FlatWorld representative or FlatWorld support (support@flatworld.com). Instructor's Manual The instructor's manual (IM) includes Learning Objectives, Key Takeaways, and an outline for each section of each chapter along with possible responses to the end-of-chapter assessment and critical thinking questions. PowerPoint Slides PowerPoint Slides organized by chapter include a concise and thorough outline and a list of Learning Objectives and Key Takeaways. These slides work well for both face-to-face and online learning environments, enliven lectures, and stimulate class discussions. Adopters can use the slides as composed to support lectures or customize and build upon them to suit their particular teaching goals. Test Item File The Test Item File (TIF) includes more than seventy-five questions per chapter in multiple-choice, fill-in-the-blank, true/false, short answer, and essay question formats. All answers are provided, including possible responses to the essay questions. The items have been written specifically to reinforce the major topics covered in each chapter and to align with FlatWorld Homework and in-text quiz items. The Test Item File questions are also available in pre-formatted form for easy export into popular learning management systems such as Canvas or Blackboard. Test Generator—Powered by Cognero FlatWorld is pleased to provide a computer-generated test program powered by the leading assessment provider Cognero to assist instructors with selecting, randomizing, formatting, loading online, or printing exams. Please contact your local FlatWorld representative or FlatWorld support (support@flatworld.com) for more information or to request the program. FlatWorld Homework FlatWorld Homework is provided in an easy-to-use interface. Multiple choice, fill-in-the-blank, classification, matching, and other question types are available for use and are all auto-gradable. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Preface Students who utilize the homework questions should see their performance improve on examinations that are given using the Test Item File questions that accompany this book. Online Quizzes and Flashcards Autograded Quiz questions and Flashcards for student self-evaluation are organized by chapter and section and embedded in the online version of the book. Students can use the Quizzes and Flashcards to test their comprehension by section as they read and learn, once they have completed a chapter, or for test review. What's New in Version 3.0 Even one year is an eternity in media and culture. Much has changed since Version 1.0 of this book was originally published in 2010. Version 2.0 of the book attempted to catch up with the changes in media and culture midway through the decade. Now Version 3.0 kicks off a new decade. It encompasses new technology and the always evolving relationship between media and culture. Yet, it is important to remember: no version of this book will ever remain completely current with an ever-changing world. But the theme of this book will always remain current: exploring and understanding the ways in which media technology shape and are shaped by culture. Version 3.0 has been streamlined and condensed to now encompass fourteen chapters, a decrease of two chapters from the previous version, to align more smoothly with the semester system. The completely new Chapter 13 summarizes essential cases such as New York Times v. Sullivan, New York Times v. United States, Miller v. California, and others. It also provides a history of media codes of ethics and offers students insights into how both law and ethics shape libel, prior restraint, privacy, obscenity, and other areas. This version also includes new video hyperlinks embedded throughout the text that provide examples and help to expand discussions. New or updated coverage on the following topics has been added to Version 3.0: e COVID-19's long-term impact on every medium e Social justice movements including #BlackLivesMatter and #OscarsSoWhite (e.g., Chapter 1 Section 1, Chapter 8 Section 3, Chapter 8 Section 5, and Chapter 12 Section 4) e Impact of enslaved people and Black migration on American music (Chapter 6 Section 3) e Enhanced role of social influencers and their relationship to gatekeepers (Chapter 1 Section 6) e History and future of TikTok (Chapter 2 Section 1 and Chapter 11 Section 5) e Future of libraries (Chapter 3 Section 6) e Privacy and global technology companies

(Chapter 11 Section 3, Chapter 11 Section 5, Chapter 13 Section 3, and Chapter 13 Section 4) e Successful American magazines that continue into the 2020s (Chapter 5 Section 5) e News deserts and democracy (Chapter 4 Section 5 and Chapter 14 Section 4) e Selling of music rights (Chapter 6 Section 5) « Impact of fewer commuters on the future of radio (Chapter 7 Section 5) e Streaming services, movie theaters, and Hollywood (Chapter 8 Section 4 and Chapter 8 Section 5) s Artificial intelligence and gaming (Chapter 10 Section 5) © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

8 Understanding Media and Culture in the 2020s Donald Trumps ban from social media platforms (Chapter 11 Section 3 and Chapter 13 Section 1) e Section 230 and social platforms liabilities (Chapter 13 Section 4) « Fake news debate (Chapter 11 Section 4) e Augmented reality (Chapter 11 Section 5) e Integration of advertising and public relations (Chapter 12 Section 4) e Deeper discussion of the history of media ethics codes (Chapter 13 Section 1) e Net neutrality (Chapter 14 Section 2) e Media mergers and acquisitions and their impact on democracy (Chapter 14 Section 4) e Subscription fatigue and streaming (Chapter 14 Section 4) © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 1 Understanding Media and Culture in the 2020s

1.1 The Medium Is the Message: A Lost Cell Phone and #BlackLivesMatter

Here are two cellphone stories, fifteen years apart. A New York City woman lost her cell phone in the back of a taxi cab. Sasha Gomez, 16, of Queens, ended up with the phone. She decided to keep it and use it. She did not realize the consequences. She was humiliated, harassed, and arrested. And she became the subject of a social media campaign only possible in modern culture. Let's see what happened. The phone was then an expensive model, a T-Mobile Sidekick that sold for $350. Sasha began using the phone to take photographs and send instant messages to friends and family. The woman who lost the phone thought she would never see the phone again. She bought another Sidekick, logged onto her account and found that the old phone was being used. She saw photographs and messages by Sasha. The woman wanted her old phone back. She had a media-savvy friend, Evan Guttman. Evan was able to track down Sasha by her instant messages. He contacted Sasha and asked her to return the phone to his friend. “Basically, she told me to get lost,” Evan later told The New York Times." Evan decided to fight for his friend's phone—through the media. He put up a web page that told the story of the lost cell phone. He put up the pictures of Sasha and her family. The story spread. Evan began getting dozens and then hundreds of sympathetic emails from other people who had lost phones and understood his frustration with Sasha. Two technology blogs, Diggs and Gizmodo, linked to the story and web page. Evan then got thousands of emails, some from as far off as Africa and Asia. Lawyers and police officers contacted Evan about property law and told him how to approach the police. Some people went further than writing supportive emails. They found Sasha's MySpace page. They sent Sasha and her friends messages demanding the return of the phone. Other people learned her home address in Queens, drove by her apartment building and shouted “thief.” Sasha and her family were outraged and alarmed. They contacted Evan. Sasha still refused to return the phone. Her brother too communicated with Evan. He said he was a military policeman, and he warned Evan to leave Sasha alone. Evan posted those comments online. He soon heard from others in the military. They told him that the brother's threats were a violation of military policy. They said they would

report the threats to the brother's superiors. Armed with all this information, Evan contacted Sasha one more time. He said he and his friend would next go to the police. Evan said he was threatened again. He and his friend went to the police who then arrested Sasha. The charge was possession of stolen property. Sasha's mother came forward and said she had bought the phone for $50 on a subway platform and given it to Sasha. Police confiscated the phone for the original owner. And Evan became a minor cultural celebrity. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The story appeared in The New York Times and the International Herald Tribune and was broadcast on MSNEC and other outlets. It was a modern morality tale caused by, and then made possible by, the intersection of media technology and culture. I thought the story of the lost cell phone, even with its dated references to MySpace and Sidekick, would be a great introduction for a text on understanding media and culture, and I used The New York Times story to write the previous paragraphs. Some time after, when I showed the introduction to a colleague, he looked at me with a quizzical look. He went to his desk and showed me a then-recent book by media scholar Clay Shirky, Here Comes Everybody, a book on the power of organizing through new media. Shirky begins his book—with the same story of the lost cell phone. With some wry amusement over fate, I decided that I would keep my introduction as well. In some ways, the movement of the lost cell phone story from Evan's website through The New York Times through MSNBC through Clay Shirky's text through my book on understanding media and culture is symbolic, as we will see, of the multitude of flows between media and culture. FIGURE 1.1 A mural of George Floyd in Minneapolis, Minnesota. Source: Dahae Shin/Shutterstock.com Fast forward almost 15 years to 2020. Darnella Frazier, 17, had just left her Minneapolis home to go to a grocery store with her cousin. She saw police lights and three police officers atop a Black man. One of the officers, Derek Chauvin, had his knee on the neck of the man. Darnella pulled out her cell phone and began filming. For 10 minutes and 9 seconds, Darnella filmed. The Black man, George Floyd, gasped for air. He called out for his mother. "I can't breathe," he said. "I'm about to die." The police remained on top of him. At 8:25 p.m., Floyd appeared to stop breathing. One of the officers checked Floyd's pulse and could not find one. Chauvin, removed his knee from the neck of Floyd. Paramedics arrived and placed Floyd in an ambulance. Only then did Darnella stop filming." Emergency room staff could not revive Floyd and at 9: 25 p.m., he was pronounced dead. Meanwhile, Frazier had gone home and uploaded her video to Facebook. That night and throughout the following day, her video of Floyd's killing circulated with astonishing speed. Protests rocked Minneapolis and the four officers were fired, later arrested and charged. Within two days, Black Lives Matter

demonstrations had spread to Los Angeles, Memphis, St. Louis, and other cities. Within three days, more than 140 U.S. cities and towns, from Seattle to New York, were rocked by demonstrations. And within the week, protests had spread around the world, from Paris to Seoul, as people gathered to show their solidarity with U.S. protesters and to call out racism in their own lands. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 1 Understanding Media and Culture in the 2020s FIGURE 1.2 Smartphones allow the public to capture news stories now. SUC AWE ni A f - PY Source: CHOONGKY/Shutterstock.com In October 2020, a leading center for free expression bestowed the PEN/Benenson Courage Award on Darnella Frazier. “With nothing more than a cell phone and sheer guts, Darnella changed the course of history in this country, sparking a bold movement demanding an end to systemic anti-Black racism and violence at the hands of police,” said PEN America CEO Suzanne Nossel.” On April 20, 2021, the day that former officer Chauvin was found guilty of murder, a Washington Post headline read, “By bearing witness—and hitting ‘record’—17-year-old Darnella Frazier may have changed the world." And on June 1, 2021, Darnella was awarded a special citation by the Pulitzer Prizes.” With Darnella's story, I wanted to bring another perspective to understanding media and culture. The story of Sasha Gomez and the lost cell phone shows, I think, the really personal, even intimate, relationship that people have with their phones. But the story of Darnella Frazier shows that this very same medium—the cell phone—can have global power and influence. I hope you can see from these beginnings that, especially in our times, the 2020s, understanding media and culture will be worthy of your time. Understanding Media and Culture in the 2020s This book’s title tells its intent. It is written to help you understand media and culture. The media and culture are so much a part of our days that sometimes it is difficult to step back, appreciate and apprehend their great impact on our lives. In the early 2020s, of course, our lives were completely upended by the COVID-19 pandemic. Amidst the illness and death, everyday life was transformed in profound ways. Media and culture not only were themselves transformed, they helped people transform their lives, giving them the means to comprehend, communicate, educate, and entertain. Many people found that media were their lifeline not only to their families, friends, doctors, and authorities, but to the creative, nourishing activities that helped them survive. Understanding media will not only help you appreciate the role of media in your life but also help you be a more informed citizen, a more savvy consumer, and a more successful worker. Media influence all those aspects of life as well. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Main St
DON'T BLOCK THE BOX
AT&T
黑命無價
BLACK LIVES MATTER!
SAY THEIR NAMES!
RACISM IS A PANDEMIC
#George Floyd

 The book's title, and the book itself, begin with a focus squarely on media. Media for most of us were entwined with almost every aspect of life and work even before the pandemic. Think of your typical day. If you are like many people, you wake to a digital alarm clock or perhaps your cell phone. Soon after waking, you likely have a routine that involves some media. Some people lie in bed and check the cell phone for text messages. Others will get up, turn on the computer and check Facebook, TikTok, Snapchat, Instagram, Twitter, email, or websites. Some people read digital news or even a newspaper. Others listen to music on Alexa. Some people will turn on the television and watch a weather channel, cable news, or Sports Center. Heading to work or class, you may chat on a cell phone or listen to music. Your classes likely employ various types of media from course management software to PowerPoint presentations to DVDs to YouTube. You may return home and relax with video games, television, Netflix, HBO, movies, more TikTok and Facebook, or music. You connect with friends on campus and beyond with text messages, WhatsApp, or Facebook. And your day may end as you fall asleep to digital music. FIGURE 1.3 Marshall McLuhan emphasized the medium of communication, not the content. Source: Josephine Smith/Library and Archives Canada/PA-172791 The book's title also has links to a highly influential book in media studies, Understanding Media, by the social theorist and critic, Marshall McLuhan. In the midst of the 20th century and the rise of television as a mass medium, McLuhan foresaw how profoundly media would shape human lives. His work on media spanned four decades, from the 1950s to his death in 1980. In the 1960s and 1970s, during the height of television's popularity and the emergence of computers, he became an international celebrity. He appeared on magazine covers and television talk shows. He had a cameo appearance in the Woody Allen film, Annie Hall. Wired magazine listed him on its masthead as "patron saint." In universities, however, McLuhan was often dismissed, perhaps because of his celebrity, his outlandish style, and his broad and sweeping declarations. Yet as media continued to develop in ways anticipated by his writings, McLuhan again found an audience in media studies. In Understanding Media, McLuhan offered some provocative thoughts. He said that the media

themselves were far more important than any content they carried. Indeed, he said, each medium, such as print or broadcast, physically affects the human central nervous system in a certain way. Media influence the way the brain works and how it processes information. They create new patterns of thought and behavior. Looking back over time, McLuhan found that people and societies were shaped by the dominant media of their time. For example, McLuhan argued, people and societies of the printing press era were shaped by that medium. And, he said, people and societies were being shaped in new ways by electronic media. Summing up, in one of his best-known phrases, he said, “The medium is the message.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

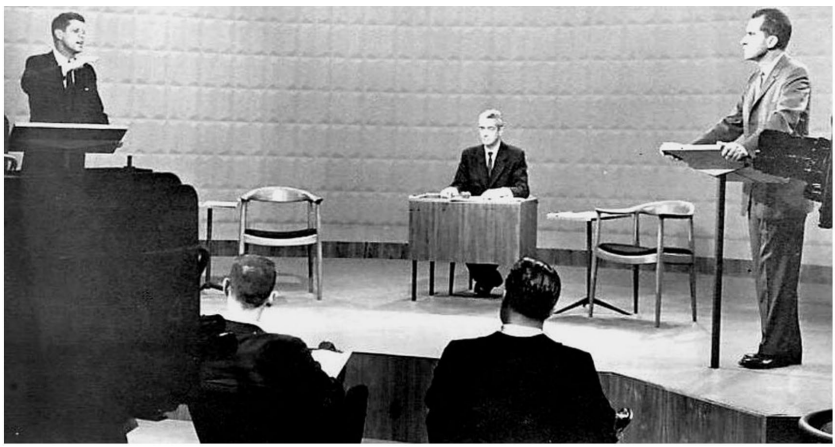
Chapter 1 Understanding Media and Culture in the 2020s (m) The Medium Is the Message Watch this animated explanation of Marshall McLuhan's most famous concept. View in the online reader This book's title uses McLuhan's title—and adds culture. McLuhan well understood how media shape culture. However, one weakness in McLuhan's work, especially his early work, is that he did not fully account for how culture shapes media. Culture can be a vague and empty term. Sometimes culture is defined in a very narrow sense as "the arts" or some sort of fashionable refinement. Another definition of culture is much more expansive, however. In this broader sense, culture is a particular way of life and how that life is acted out each day in works, practices, and activities. Thus, we can talk about Italian culture, Javanese culture, or the culture of the ancient Greeks. Another communication theorist, James Carey, elegantly captures this expansive view of culture. In "A Cultural Approach to Communication," Carey wrote the following: "We create, express, and convey our knowledge of and attitudes toward reality through the construction of a variety of symbol systems: art, science, journalism, religion, common sense, mythology. How do we do this? What are the differences between these forms? What are the historical and comparative variations in them? How do changes in communication technology influence what we can concretely create and apprehend? How do groups in society struggle over the definition of what is real?" That large sense of culture will be used in this book. The chapters to come will provide an indepth look at the relationship of media and culture. We will look at many kinds of media and how those media shape and are shaped by culture. Media and culture shape each other around the globe, of course. The focus in this book primarily will be on the United States. This focus is not only because U.S. media have immense global reach but because understanding media and culture in one setting will allow you to think about media and culture in other settings. This intellectual journey should be interesting and fun. You live, study, work, and play with media in culture. By the book's end, you should have a much deeper appreciation and understanding of them. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 mass communication Communication transmitted to large segments of the population. media Means of communication and transmission; as the plural of medium, a means of communication and transmission, media refers to a number of such means, such as print, digital, and electronic media. mass media Those means of transmission that are designed to reach a wide audience; some examples are radio, newspapers, magazines, books, and video games, as well as internet media such as blogs, podcasts, and video sharing. 1.2 American Media and Culture — Shaping Each Other Learning Objectives 1. Distinguish between mass communication and mass media. 2. Define culture. 3. Pose questions that will be explored in the rest of the text. Mass Communication, Mass Media, and Culture We use all kinds of terms to talk about media. It will be useful to clarify them. It will be especially important to distinguish between mass communication and mass media, and to attempt a working definition of culture. You likely are reading this book as part of a class dedicated to mass communication, so let's start with mass communication first. Note that adjective: mass. Here is a horrible definition of mass from an online dictionary: Of, relating to, characteristic of, directed at, or attended by a large number of people. But the definition gets the point across. Communication can take place just between two people, or among a few people, or maybe even within one person who is talking to himself. Mass communication is communication of, relating to, characteristic of, directed at, or attended by a large number of people. That's pretty ugly. Let’s try the following: Mass communication refers to communication transmitted to large segments of the population. How does that happen? The transmission of mass communication happens using one or more of many different kinds of media (people sometimes forget that media is the plural of the singular, medium). A medium is simply an instrument or means of transmission. It can be two tin cans connected by a string. It can be television. It can be the internet. A mass medium is a means of transmission designed to reach a wide audience. It is not tin cans on a string, unless you have a lot of cans, but it can be television or the internet. Media are more than one medium. So mass media refers to those means of transmission that are designed to reach a wide audience. Mass media are commonly considered to include radio,

film, newspapers, magazines, books, and video games, as well as internet blogs, podcasts, and video sharing. And mass media have become essential to everything from politics to culture. Lastly, let's define culture a bit more. All this mass communication over mass media takes place among people in a particular time and place. Those people share ideas about reality and the world and themselves. They act out those ideas daily in their lives, work, and creative expressions, and they do so in ways that are different from other people in other places and other times. We can use culture to refer to the acting out of these shared ideas. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 1 Understanding Media and Culture in the 2020s 15 One of the great scholars of culture, anthropologist Clifford Geertz, offered this definition. He FIGURE 1.4 said, culture is “an historically transmitted pattern of meanings embodied in symbols, a system of Beyoncé has found success inherited conceptions expressed in symbolic forms by means of which men communicate, perpet- on many media. uate, and develop their knowledge about and their attitudes toward life." That's difficult language, but you can get the idea—culture is historically transmitted knowledge and attitudes toward life expressed in symbolic form. Or perhaps more simply, culture is the expressed and shared values, attitudes, beliefs, and practices of a social group, organization, or institution. It is OK if that still seems broad and fluid. Scholars too wrestle with the term because it must capture so much. Culture should not be easy to define. FIGURE 1.5 A still shot from the Kennedy-Nixon debate. ae g A X Source: emka74/Shutterstock. com culture The expressed and shared values, attitudes, beliefs, and practices of a social group, organization, or institution. Source: AP Wirephoto What this book will do is bring together media and culture in the context of the American experience. Throughout American history, evolving media technologies have changed the way we relate socially, economically, and politically. Here's one example from long ago that is still talked about today. In 1960, the first televised presidential debates changed American history forever. The young senator, John F. Kennedy, looked wonderful on television. He appeared energetic, crisp and at ease, while Vice President Richard Nixon looked nervous and uncomfortable. His makeup was caked on. He hunched and slouched. People who listened to the debate on the radio considered it a tie. But most people who watched the debate on television believed that Kennedy crushed Nixon. Kennedy upset Nixon and won the presidency. A few months later, the newly-elected president gave credit to technology for changing public perceptions and enabling his win. He claimed that “it was TV more than anything else that turned the tide.”” Ever since Kennedy, American presidential hopefuls have had to be increasingly television-ready and media savvy. Indeed, evolving technology has helped change what the American public wants out of its leaders. In today’s wired world of smartphones and streaming satellite feeds, our expectations of our leaders, celebrities, teachers, and even

ourselves are changing in drastic ways. This book aims to provide you with the context, tools, and theories to understand changes brought about by the commingling of media and culture. Rather than telling you what to think, this book hopes to provide you with a framework to consider some of the crucial issues affecting media and culture in today's world. The following are some questions to consider now and to keep in mind as you move forward in this book: © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



16 Understanding Media and Culture in the 2020s « The second half of the 20th century and the beginning of the 21st century have seen a huge growth of media forms, including radio, cinema, television, the internet, cell phone, and artificial intelligence. Understanding the evolution of media technology can help you understand not only the media of today but also the media of tomorrow. What then are the roots of media in U.S. history? What were the dominant forms of media present in the United States during the Revolution? The Industrial Revolution? World Wars I and II? How did these forms of media differ from the ones we have today? How did they help shape the way people interacted with and understood the world they lived in? e Contemporary Americans have more means of getting information and entertainment than ever before. What are the major media present in the United States today? How do these forms of media interact with one another? How do they overlap? How are they distinct? e What is the role of media in American culture today? Some people argue that dramatic and controversial events help fuel the demand for 24-hour news access. As noted earlier, Darnella Frazier's cell phone video of the killing of George Floyd was seen around the country in a matter of hours, igniting Black Lives Matter protests from coast to coast. Without that video, how would people have known? How would people have followed news of the pandemic that swept the world in 2020 and 2021? How did their media use change?" What are other ways that culture and media interact? How do media affect culture? Do violent television shows and video games influence viewers to become more violent? Is the internet making our culture more open and democratic, or more shallow and distracted? « Though we may not (yet) have space-age technology, such as time travel, hover cars, and teleportation, today's electronic gadgets would probably stun Americans of a century ago. Will we be stunned by future media? How can today's media landscape help us understand what might await us in years to come? What will the future of American media and culture look like? FIGURE 1.6 CBS news anchor Walter Cronkite. At times, almost half the country would watch him on the nightly news. He was called "the most trusted man in America." Source: Library of Congress, LC-U9- 33387-16A © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 1 Understanding Media and Culture in the 2020s Key Takeaways e Mass communication refers to a message transmitted to a large audience; the means of transmission is known as mass media. Many different kinds of mass media exist and have existed for centuries. Both have an effect on culture, which is a shared and expressed collection of behaviors, practices, beliefs, and values that are particular to a group, organization, or institution. Culture and media exert influence on each other in subtle, complex ways. e The 1960 election is an example of how changes in media technology have had a major impact on culture. But the influence goes both ways, and culture shapes media in important ways, even how media evolve. Exercises Reread the previous questions about media and culture. Write down some of your initial responses or reactions, based on your prior knowledge or intuition. Keep the piece of paper somewhere secure and return to it on the last day of the course. Were your responses on target? How has your understanding of media and culture changed? How might you answer questions differently now? 1.3 The Evolution of Media Learning Objectives 1. Discuss events that shaped the evolution and adaptation of mass media. 2. Explain how different technological transitions have influenced media industries. 8. Identify four roles the media perform in our society. “Well, how did I get here?” a baffled David Byrne sings in the Talking Heads song “Once in a Lifetime.” The contemporary media landscape is so rich, deep, and multifaceted that it's easy to imagine American media consumers asking themselves the same question. If you ask a grandparent, say, someone over 60 years old, what media was like “in the day,” you will hear of a world that seems utterly long ago—black and white television screens with only three channels and antennas perched on rooftops; telephones on walls that you had to dial; radios in large wooden boxes or small, hand-held transistors; movie theaters, one to a town, with one film that changed weekly. Our world, just one generation removed, seems like another world. People turn on their television and find thousands of channels, including 24-hour news channels, as well as music videos, nature documentaries, and reality shows about everything from hoarders to fashion models. Movies too have moved to television screens, streaming and on-demand from cable providers, or in cineplexes with a dozen films. Radio has survived with content heard in cars, on phones, or over

smart speakers and virtual assistants powered by artificial intelligence. And, of course, a majority of Americans have in their pockets or purses a small, powerful computer—the cell phone—that can connect them with information and people worldwide. Social media, such as Facebook, TikTok, Snapchat and Twitter, dominate media use." Indeed, American life is now saturated with media, in taxicabs and buses, in classrooms and doctors' offices, on highways and in airplanes, even in bathroom stalls. How did we get here? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The question is so interesting and important that later chapters will offer in-depth explorations of how particular media developed in different eras. But we can begin to orient ourselves by briefly examining a history of media in culture, looking in particular at the ways technological innovations have helped to bring us to where we are today, and finally considering the varied roles the media fill in our culture today. (m) The History of Media This video takes you through a 5-minute history of media. WARNER BROS. SUPREME TRIIMPH The History of Media | 1927 “The Jazz Singer” is the first “talkie” + silent stars become memories ot am AWARNER BROS. PRODUCTION § View in the online reader A Brief History of Mass Media and Culture Although a history of media can include African drums, cave paintings, papyrus and script, Johannes Gutenberg’s 15th-century invention of the movable type printing press is a traditional starting point. (Other printing presses were created before Gutenberg but movable type allowed for truly mass production.) Before the printing press, books were painstakingly handwritten, and no two copies were exactly the same. The printing press made the mass production of print media possible. Not only was it much cheaper to produce written material, but new transportation technologies also made it easier for texts to reach a wide audience. It’s hard to overstate the importance of Gutenberg's invention, which helped usher in massive cultural movements like the European Renaissance, literacy, and the Protestant Reformation. In 1810, another German printer, Friedrich Koenig, pushed media production even further when he essentially hooked the steam engine up to a printing press, enabling the industrialization of printed media. In 1800, a hand-operated printing press could produce about 480 pages per hour; Koenig's machine more than doubled this rate. This increased efficiency helped lead to the rise of the daily newspaper. (By the 1930s, many printing presses had an output of 3000 pages an hour.) As the first Europeans settled the land that would come to be called the United States of America, the newspaper was an essential medium. At first, newspapers helped the Europeans stay connected with events back home. But as the people developed their own way of life—their own culture—newspapers helped give expression to that culture. Political scientist Benedict Anderson has argued that newspapers also helped forge a

sense of national identity by treating readers across the country as part of one unified group with common goals and values. Newspapers, he said, helped create an “imagined community.” The United States continued to develop, and the newspaper was the perfect medium for the increasingly urbanized Americans of the 19th century, who could no longer get their local news merely through gossip and word of mouth. These Americans were living in an unfamiliar world, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 1 Understanding Media and Culture in the 2020s 19 and newspapers and other publications helped them negotiate the rapidly changing world. The Industrial Revolution meant that people had more leisure time and more money, and media helped them figure out how to spend both. The contemporary media age can trace its origins back to the electrical tele- FIGURE 1.7 graph, patented in the United States by Samuel Morse in 1837. Thanks to the The first words sent by telegraph: “What Hath telegraph, communication was no longer linked to the physical transportation of God Wrought.” They were the start of the media age. messages. Suddenly, it didn't matter whether a message needed to travel five or five hundred miles. Suddenly, information from distant places was nearly as accessible as local news. When the first transatlantic cable was laid in 1858, allowing near-instantaneous communication from the United States to Europe, The London Times described it as “the greatest discovery since that of Columbus, a vast enlargement...given to the sphere of human activity.” Celebrations broke out in New York as people marveled at the new media. Telegraph lines began to J stretch across the globe, making their own kind of world wide web. Newspapers TE i al quickly incorporated stories “from the wire.” “UNITED STAT By the mid-1800s, the major daily newspapers faced a threat with the rise of Saree: Neionai posia Mussum SuilSonlan the penny press—newspapers that were low-priced broadsheets. These papers Institution served as a cheaper, more sensational daily news source and privileged news of murder and adventure over the dry political news of the day. While earlier news- FIGURE 1.8 The penny press appealed to readers’ desires papers catered to a wealthier, more educated audience, the penny press landde ornida eni cenda. attempted to reach a wide swath of readers through cheap prices and entertaining (often scandalous) stories. The penny press can be seen as the forerunner to today’s gossip-hungry tabloids. More media continued to develop. The 19th-century development of photographic technologies would lead to the later innovations of cinema and television. As with wireless technology, several inventors independently came up with photography around the same time, among them the French inventors Joseph Niepce and Louis Daguerre, and British scientist William Henry Fox Talbot. In the United States, George Eastman developed the Kodak camera in

1888, banking on the hope that Americans would welcome an inexpensive, easy-to-use camera into their homes, as they had with the radio and telephone. Moving pictures were first seen around the turn of the century, with the first U.S. projection hall opening in Pittsburgh in 1905. By the 1920s, Hollywood had already created its first stars, most notably Charlie Chaplin. By the end of the 1930s, Americans were watching color films with full sound, including Gone with the Wind and The Wizard of Oz. Not long after the telegraph, wireless communication emerged as an exten-
Source: Library of Congress, Chronicling America sion of telegraph technology. Although many 19th-century inventors, including Nikola Tesla, had a hand in early wireless experiments, it was Italian-born Guglielmo Marconi who is recognized as the developer of the first practical wireless radio. This mysterious invention, where sounds seemed to magically travel through the air, captured the world's imagination. Early radio was used for military communication, but soon the technology entered the home. The radio mania that swept the country inspired hundreds of applications for broadcasting licenses, some from newspapers and other news outlets, while other radio station operators included retail stores, schools, and even cities. Radios, which were less expensive than telephones and widely available by the 1920s, especially had the unprecedented ability of allowing huge numbers of people to listen to the same event at the same time. In 1924, President Calvin Coolidge's pre-election speech reached more than 20 million people. Radio was a boon for advertisers, who now had access to a large and captive audience. An early advertising consultant claimed that the early days of radio were "a glorious opportunity for the advertising man to spread his sales propaganda" thanks to "a countless audience, sympathetic, pleasure seeking, enthusiastic, curious, interested, approachable in the privacy of their homes.""!! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 In the 1920s, large media networks—including the National Broadcasting Company (NBC) and the Columbia Broadcasting System (CBS)—were launched, and they soon began to dominate the airwaves. In 1926, they owned 6.4 percent of U.S. broadcasting stations; by 1931, that number had risen to 30 percent. The reach of radio also further helped forge an American culture. The medium was able to downplay regional differences and encourage a unified sense of the American lifestyle—a lifestyle that was increasingly driven and defined by consumer purchases. “Americans in the 1920s were the first to wear ready-made, exact-size clothing..to play electric phonographs, to use electric vacuum cleaners, to listen to commercial radio broadcasts, and to drink fresh orange juice year round.”™” This boom in consumerism put its stamp on the 1920s, and, ironically, helped contribute to the Great Depression of the 1930s.” The post-World War II era in the United States was marked by prosperity, and by the introduction of a seductive new form of mass communication: television, which consists of an image being converted to electrical impulses, transmitted through wires or radio waves, and then reconverted into images. Television actually existed before World War II but really began to take off in the 1950s. In 1946, there were about 17,000 televisions in the entire United States. Within seven years, two-thirds of American households owned at least one set. Radio, cinema, and live theater all saw a decline in the face of this new medium that allowed viewers to be entertained with sound and moving pictures without having to leave their homes. Advertising drove this new medium—and also drove consumption. The United States’ gross national product (GNP) doubled in the 1950s, and again in the 1960s; the American home became firmly ensconced as a consumer unit. Along with a television, the typical U.S. family owned a car and a house in the suburbs, all of which contributed to the nation’s thriving consumer-based economy. FIGURE 1.9 Family gathered around a black and white television set Source: National Archives (806-PS-58-9015) How was this powerful new medium going to be operated? After much debate, the United States opted for the market. Competing commercial stations (including the radio powerhouses of CBS and NBC) owned stations and sold advertising and commercial-driven programming dominated. Britain took

another track with its government-managed British Broadcasting Corporation © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

(BBC). Funding was driven by licensing fees instead of advertisements. In contrast to the American system, the BBC strictly regulated the length and character of commercials that could be aired. U.S. television, propelled by prosperity, advertising and increasingly powerful networks, flourished. By the beginning of 1955, there were 36 million television sets in the United States, and 4.8 million in all of Europe." Around the world, important national events, broadcast live for the first time, were an impetus for consumers to buy sets and participate in the spectacle—both England and Japan saw a boom in sales before important royal weddings in the 1950s. Broadcast television became the dominant form of mass media. In the United States, there were just three major networks, and they controlled over 90 percent of the news programs, live events, and sitcoms viewed by Americans. On some nights, close to half the nation watched the same show! Some social critics argued that television was fostering a homogenous, conformist culture by reinforcing ideas about what “normal” American life looked like. But television also contributed to the counterculture of the 1960s. The Vietnam War was the nation’s first televised military conflict, and nightly images of war footage and war protestors helped intensify the nation’s internal conflicts. Broadcast technology, including radio and television, had such a hold of the American imagination that newspapers and other print media found themselves having to adapt to the new media landscape and make arguments for their survival. Print media argued it was more durable and easily archived, and allowed users more flexibility in terms of time—once people had purchased a magazine, they could read it whenever and wherever they liked. Broadcast media, in contrast, usually aired programs on a fixed schedule, which allowed it to both provide a sense of immediacy but also impermanence—until the advent of digital video recorders in the 21st century, it was impossible to pause and rewind a television broadcast. The media world faced drastic changes once again in the 1980s and 1990s with the spread of cable television. During the early decades of television, viewers had a limited number of channels from which to choose. In 1975, the three major networks accounted for 93 percent of all television viewing. By 2004, however, this share had dropped to 28.4 percent of total

viewing, thanks to the spread of cable television. Cable providers allowed viewers a wide menu of choices, including channels specifically tailored to people who wanted to watch only golf, weather, classic films, sermons, or videos of sharks. Still, until the mid-1990s, television was dominated by the three large networks. The Telecommunications Act of 1996, an attempt to foster competition by deregulating the industry, actually resulted in many mergers and buyouts of small companies by large companies. The broadcast spectrum in many places was in the hands of a few large corporations. In 2003, the Federal Communications Commission (FCC) loosened regulation even further, allowing a single company to own 45 percent of a single market (up from 25 percent in 1982). But the new millennium was not going to be dominated by television. For the last stage in this fast history of media technology, how's this for a prediction? In 1969, management consultant Peter Drucker predicted that the next major technological innovation after television would be an "electronic appliance" that would be "capable of being plugged in wherever there is electricity and giving immediate access to all the information needed for school work from first grade through college." He said it would be the equivalent of Edison's light bulb in its ability to revolutionize how we live. He had, in effect, predicted the personal computer. More than Media? Computers and Artificial Intelligence Peter Drucker may have known that inventors, such as Alan Turing, Bill Hewlett, and David Packard, had been working throughout the mid-1900s on a high-powered machine for computing. These machines, which began to be developed in the 1940s, were called, naturally enough —computers. They of course would eventually do much more than compute. The inventions of random © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 access memory (RAM) chips and microprocessors in the 1970s were important steps. As media historians Asa Briggs and Peter Burke note, these advances meant that “hundreds of thousands of components could be carried on a microprocessor." The reduction of many different kinds of content to digitally stored information meant that “print, film, recording, radio and television, and all forms of telecommunications [were] now being thought of increasingly as part of one complex.” This process, also known as convergence, will be discussed in later chapters and is a force that’s shaping the face of media today. FIGURE 1.10 In the 1960s, the concept of a useful portable computer was still a dream; huge mainframes were required to run a basic operating system. Source: National Archives (278195) The U.S. military played a crucial role in the history of computing. The military was not interested in a consumer product. It was worried about nuclear war and the ability of an enemy to destroy U.S. communication abilities in one precise strike on Washington, D.C. It was looking to decentralize information and share it among multiple computers over a network. The Advanced Research Projects Agency Network—ARPAnet—was the first network. Other networks grew and thus grew a dream of a “network of networks,” that could bring them all together. Tim Berners-Lee created a World Wide Web that was functional by 1990. Others worked to make that web accessible through software, such as Netscape and Internet Explorer, and hardware, such as desktop computers, laptops, tablets and cellphones." Soon, the products of all other media—newspapers, magazines, films, phone calls, television and radio shows, books and more—were available over one device. Soon, the new millennium saw the fulfillment of a prevalent dream (or nightmare)—the creation of computers that would rival or surpass humans in intelligence. A workshop at Dartmouth University in 1956 launched the effort to harness the power of still-evolving computers to create what members called “artificial intelligence.” The task, though, would not be easy. “AI winters” followed, periods in which it seemed research had stalled. But the 2000s brought ever more powerful computing hardware and large data sets so that computers could be trained in “machine learning” and “deep learning,” by which the computer could teach itself. AI promises to shape every field and, like every major change

in technology, shape human life itself." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

New media technologies both spring from and cause cultural change. For this reason, it can be difficult to neatly sort the evolution of media into clear causes and effects. Did radio fuel the consumerist boom of the 1920s, or did the radio become wildly popular because it appealed to a society that was already exploring consumerist tendencies? Probably a little bit of both. Technological innovations such as the steam engine, electricity, wireless communication, and the internet have all had lasting and significant effects on American culture. As media historians Briggs and Burke note, every crucial invention came with “a change in historical perspectives." Electricity altered the way people thought about time, since work and play were no longer dependent on the daily rhythms of sunrise and sunset. Wireless communication collapsed distance. The internet revolutionized the way we store, share, and retrieve information. Artificial intelligence will be the first medium that can act independently of humans. And, if that is the case, is it a medium at all? Why Media? What Do Media Do for Us? Even a brief history of media can leave one breathless. The speed, reach, and power of the technology are humbling. The evolution can seem almost natural and inevitable, but it is important to stop and ask a basic question: Why? Why have media played such an important role in human life and culture? With reflection, we can see that media fulfill several basic roles. Media can provide information and education. Cave paintings told early humans about the surrounding area and its predators and possibilities. Today, newspapers and news-oriented television and radio programs tell humans about their world and make available stories from across the globe, allowing readers or viewers in London to have access to voices and videos from Baghdad, Tokyo, or Buenos Aires. Books and magazines provide a more in-depth look at a wide range of subjects. Online encyclopedias have articles on topics from presidential nicknames to child prodigies to tongue-twisters in various languages. The Massachusetts Institute of Technology (MIT) has posted free lecture notes, exams, and audio and video recordings of classes on its OpenCourseWare website, allowing anyone with an internet connection access to world-class professors. Another obvious role of media is entertainment. Media can act as a springboard for our imaginations, a source of fantasy, and an outlet for escapism. In the

19th century, Victorian readers, disillusioned by the grimness of the Industrial Revolution, found themselves drawn into books that offered fantastic worlds of fairies and other unreal beings. In the first decade of the 21st century, American television viewers could relax at the end of a day by watching singers, both wonderful and terrible, compete to be idols or watch two football teams do battle. Media entertain and distract us in the midst of busy and hard lives. Another useful aspect of media is its ability to act as a public forum for the discussion of public forum important issues. In newspapers or other periodicals, letters to the editor allow readers to respond A social space that is open to journalists, or voice their opinions on the issues of the day. These letters have been an important to all, and that serves as a part of U.S. newspapers even when the nation was a British colony, and they have served as a means plees Jel elscuesion ci important issues. A public of public discourse ever since. Facebooks feeds, blogs, discussion boards, and online comments are forum is not always a modern forums. Indeed, the internet can be seen as a fundamentally democratic medium that physical space; for allows people who can get online the ability to put their voices out there—though whether anyone example, a newspaper can ‘ : z be considered a public will hear is another question. Ouni. Media can also serve to monitor government, business, and other institutions. Upton Sinclair's 1906 novel The Jungle exposed the miserable conditions in the turn-of-the-century meatpacking industry. In the early 1970s, Washington Post reporters Bob Woodward and Carl Bernstein uncovered evidence of the Watergate break-in and subsequent cover-up, which eventually led to the resignation of then-president Richard Nixon. Online journalists today try to uphold the “watchdog” role of the media. Yet citizens too can use media to monitor those in power. People now often use their phones to film encounters with police. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 “the medium is the message” A phrase coined by media theorist Marshall McLuhan asserting that every medium delivers information in a different way, and that content is fundamentally shaped by the medium of transmission. Thinking more deeply, we can recognize that certain media are better at certain roles. Media have characteristics that influence how we use them. While some forms of mass media are better suited to entertainment, others make more sense as a venue for spreading information. For example, in terms of print media, books are durable and able to contain lots of information, but are relatively slow and expensive to produce. In contrast, newspapers are comparatively cheaper and quicker to create, making them a better medium for the quick turnover of daily news. Television provides vastly more visual information than radio, and is more dynamic than a static printed page; it can also be used to broadcast live events to a nationwide audience, as in the annual State of the Union addresses given by the U.S. presidents. However, it is also a one-way medium—that is, it allows for very little direct person-to-person communication. In contrast, the internet encourages public discussion of issues and allows nearly everyone who wants a voice to have one. However, the internet is also largely unmoderated and un-curated. Users may have to wade through thousands of inane comments or misinformed amateur opinions in order to find quality information. As mentioned at the start of this chapter, the 1960s media theorist Marshall McLuhan took this idea one step further, with the phrase “the medium is the message.” McLuhan emphasized that each medium delivers information in a different way and that content is fundamentally shaped by that medium. For example, although television news has the advantage of offering video and live coverage, making a story come vividly alive, it is also a faster-paced medium. That means stories get reported in different ways than print. A story told on television will often be more visual, have less information, and be able to offer less history and context than the same story covered in a monthly magazine. This feature of media technology leads to interesting arguments. For example, some people claim that television presents “dumbed down” information. Others disagree. In an essay about television's effects on contemporary fiction, writer David Foster Wallace scoffed at the “reactionaries who regard TV as

some malignancy visited on an innocent populace, sapping IQs and compromising SAT scores while we all sit there on ever fatter bottoms with little mesmerized spirals revolving in our eyes... Treating television as evil is just as reductive and silly as treating it like a toaster with pictures.”"" We do not have to cast value judgments but can affirm: People who get the majority of their news from a particular medium will have a particular view of the world shaped not just by the content of what they watch but also by its medium. Or, as computer scientist Alan Kay put it, “Each medium has a special way of representing ideas that emphasize particular ways of thinking and de-emphasize others.”™! The internet has made this discussion even richer because it seems to hold all other media within it—print, radio, film, television and more. If indeed the medium is the message, the internet provides us with an extremely interesting message to consider. Key Takeaways e Gutenberg’s invention of the printing press enabled the mass production of media, which was then industrialized by Friedrich Koenig in the early 1800s. These innovations enabled the daily newspaper, which united the urbanized, industrialized populations of the 19th century. e In the 20th century, radio allowed advertisers to reach a mass audience and helped spur the consumerism of the 1920s—and the Great Depression of the 1930s. The United States made a fateful decision in the 1920s to have radio (and thus subsequent media) supported by advertising rather than licenses and fees. e After World War Il, television boomed in the United States and abroad, though its concentration in the hands of three major networks led to accusations of conformity. The spread of cable and subsequent deregulation in the 1980s and 1990s led to more channels, but not necessarily more diverse ownership. e Technological transitions continued into this millennium with the rapid spread of digital media, including computers and cellphones and the arrival of artificial intelligence. e Media fulfill several roles in culture, including the following: e Educating and informing © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

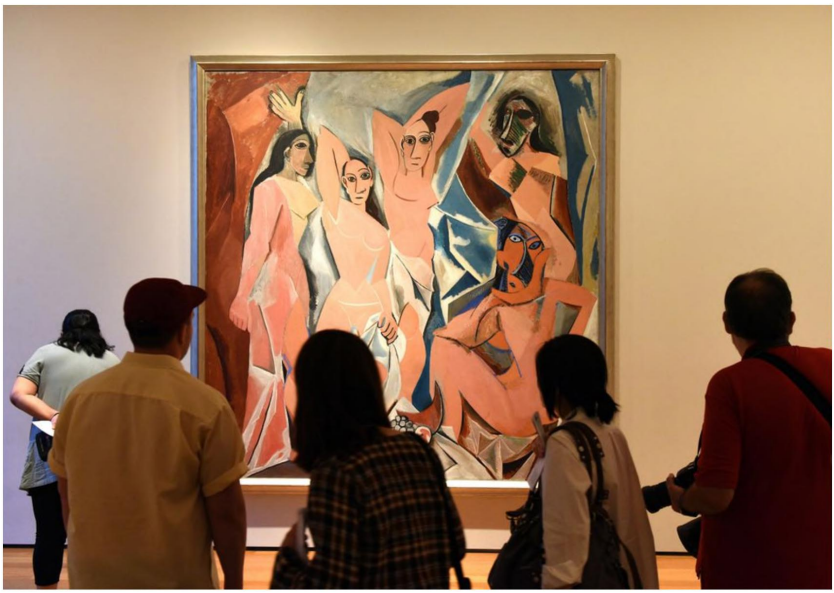
 e Entertainment and escape e Serving as a public forum for the discussion of important issues e Acting as a watchdog for government, business, and other institutions Exercises Choose two different tyoes of mass communication—radio shows, television broadcasts, internet sites, newspaper advertisements, and so on from two different kinds of media. Make a list of what role(s) each one fills, keeping in mind that much of what we see, hear, or read in the mass media has more than one aspect. Consider the following questions: e Does the type of media suit the social role? e Why did the creators of this particular message present it in the particular way, and in this particular medium? 1.4 The Evolution of Culture Learning Objectives 1. Define a cultural period, and give examples of recent cultural periods. 2. Discuss particular characteristics of the modern era, and explain how it was shaped by the Industrial Revolution. 3. Explain the ways that the postmodern era differs from the modern era. We have spoken easily of historical eras. Can we speak of cultural eras? It can actually be a useful concept. There are many ways to divide time into cultural eras. But for our purposes, a cultural ; iod isa ti ked b ticul f understanding the world through culture and tech- ˆ fme marked by a period is a time marked by a particular way of understanding the wo ough culture a particular way of nology. Changes in cultural periods are marked by fundamental changes in the way we perceive understanding the world and understand the world. For example, you may have had readings about the “Middle Ages,” a eae culture and marker for European history from the 5th to 15th Century. In that era, technology and communica- eee tion were in the hands of authorities like the king and church who could dictate what was “true.” The Renaissance, part of the Modern era that followed the Middle Ages, turned to the scientific method as a means of reaching truth through reason. This change in cultural period was galvanized by the printing press. (In 2008, Wired magazine's editor-in-chief proclaimed that the application of internet technology through Google was about to render the scientific method obsolete.) cultural period In the 2020s, people wrote of a “post-truth” period, a time also brought about by technology, in which people could use social media to find information and groups that only conform to what they already want to believe. President Donald Trump, accused of

perpetuating falsehoods, was called a “post-truth President.” One of his spokespeople coined the term “alternative facts."™! Yet, in all these cultural periods, the nature of truth actually had not changed. What had changed was the way that humans used available technology to make sense of the world. It is an important idea: Humans use technology to make sense of the world. You likely can anticipate that for the purpose of studying culture and mass media in our time, the modern and postmodern periods are especially important with some of the most exciting and relevant issues to explore. They are periods in which culture and technology have intersected like never before. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

26 Understanding Media and Culture in the 2020s modern age The post-Medieval era; a wide span of time marked in part by technological innovations, urbanization, scientific discoveries, and globalization. It is also referred to as modernity. The Modern Age—Modernity The Modern Age is the post-Medieval era, beginning roughly after the 14th century, a wide span of time marked in part by technological innovations, urbanization, scientific discoveries, and globalization. The Modern Age is generally split into two parts: the early and the late modern periods. Scholars often talk of the Modern Age as modernity. We will add culture to this mix. In some sense, the early modern period began with the creation of technology—Gutenberg's invention of the movable type printing press in the late 15th century—and ended in the late 18th century. It had a huge impact on culture. Thanks to Gutenberg's press, the European population of the early modern period saw rising literacy rates, which led to educational reform. As noted earlier, Gutenberg's machine also greatly enabled the spread of knowledge, and in turn spurred the Renaissance and the Protestant Reformation. During the early modern period, transportation improved, politics became more secularized, capitalism spread, nation-states grew more powerful, and information became more widely accessible. Enlightenment ideals of reason, rationalism, and faith in scientific inquiry slowly began to replace the previously dominant authority of king and church. FIGURE 1.11 Prior to the printing press, pages and books were done by hand. Part of Fabian's Chronicle, dated 1533. cog Dppoitthe even of T i SHainct Chomas waithe Apoltte befozè ees nti, peiden by Apporne mente,the cattle of Henelworthe, At the whiche the king with his power hadline,as:beto2e ts taid; Source: © Shutterstock, Inc. Huge political, social, and economic changes marked the end of the 18th century and the beginning of the late modern period. However, we can again acknowledge the influence of technology. The Industrial Revolution, which began in England around 1750, combined with the American Revolution in 1776 and the French Revolution in 1789, indicated that the world was undergoing massive changes. The Industrial Revolution had far-reaching consequences. It did not merely change the way goods were produced—it also fundamentally changed the economic, social, and cultural framework of its time. The Industrial Revolution doesnt have clear

start or end dates. However, during the 1800s, several crucial inventions—the internal combustion engine, steam-powered ships, and railways, among others—led to other innovations across various industries. Suddenly, steam power and © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

machine tools meant that production increased dramatically. But some of the biggest changes coming out of the Industrial Revolution were social and cultural in character. An economy based on manufacturing instead of agriculture meant that more people moved to cities, where techniques of mass production led to an emphasis on efficiency both in and out of the factory. Newly urbanized factory laborers no longer had the skill or time to produce their own food, clothing, or supplies and instead turned to consumer goods. Increased production led to increases in wealth, though income inequalities between classes also started to grow as well. Increased wealth and non-rural lifestyles led to the development of entertainment industries. Life changed rapidly. It is no coincidence that the French and American Revolutions happened in the midst of the Industrial Revolution. The huge social changes created changes in political systems and thinking. In both France and America, the revolutions were inspired by a rejection of a monarchy in favor of national sovereignty and representative democracy. Both revolutions also heralded the rise of secular society, as opposed to church-based authority systems. Democracy was well-suited to the so-called Age of Reason, with its ideals of individual rights and its belief in progress. FIGURE 1.12 The postmodern art of Picasso, such as “Les Demoiselles D'Avignon,” moved away from realism. Source: Bumble Dee/Shutterstock.com Media were central to these revolutions. As we have seen, the fusing of steam power and the printing press enabled the explosive expansion of books and newspapers. Literacy rates rose, as did support for public participation in politics. More and more people lived in the city, had an education, got their news from the newspaper, spent their wages on consumer goods, and identified themselves as citizens of an industrialized nation. Urbanization, mass literacy, and new forms of mass media contributed to a sense of mass culture that united people across regional, social, and cultural boundaries. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



modernism An artistic movement of late-19th and early-20th centuries that arose out of the widespread changes that swept the world during that period, and that questioned the limitations of “traditional” forms of art and culture. postmodern era A cultural period that began during the second half of the 20th century and was marked by skepticism, self-consciousness, celebration of difference, and the reappraisal of modern conventions. Modernism versus Postmodernism The video breaks down the difference between modernism and postmodernism—and why you should care. odernism. M, nism — stmoder is bal the Difference? View in the online reader A last, clarifying note on the terminology for the cultural era of the Modern Age or modernity: A similar term—modernism—also has come into use. However, modernism is a term for an artistic, cultural movement, rather than era. Modernism refers to the artistic movement of late-19th and early-20th centuries that arose out of the widespread changes that swept the world during that period. Most notably, modernism questioned the limitations of “traditional” forms of art and culture. Modernist art was in part a reaction against the Enlightenment's certainty of progress and rationality. It celebrated subjectivity through abstraction, experimentalism, surrealism, and sometimes pessimism or even nihilism. Prominent examples of modernist works include James Joyce's stream-of-consciousness novels, cubist paintings by Picasso, atonal compositions by Debussy, and absurdist plays by Pirandello. It's not too confusing—modernism was an artistic movement taking place during the modern age. Our Postmodern Age? If you go on to graduate study in almost any field in the humanities or social sciences, you will eventually encounter texts debating the postmodern era. While the exact definition and dates of the postmodern era are still debated by cultural theorists and philosophers, the general consensus is that the postmodern era began during the second half of the 20th century, and was marked by skepticism, self-consciousness, celebration of difference, and the reappraisal of modern conventions. Modernity—the Modern Age—took for granted scientific rationalism, the autonomous self, and the inevitability of progress. The postmodern age questioned or dismissed many of these assumptions. If the modern age valued order, reason, stability, and absolute truth, the postmodern age

reveled in contingency, fragmentation, relativism, and instability. The aftermath of World War II, the Holocaust, the Cold War, the digitization of culture, the rise of the internet, and numerous other factors fed into the skepticism and self-consciousness of the postmodern era. Modernity"s belief in objective truth is one of the major assumptions turned on its head in the postmodern era. Postmodernists instead take their cues from Schrödinger, the quantum physicist who famously devised a thought experiment in which a cat is placed inside a sealed box with a small amount of radiation that may or may not kill it. (Remember, this is a thought experiment, and is not real.) While the box remains sealed, Schrödinger proclaimed, the cat exists simultaneously in both states, dead and alive. Both potential states are equally true. Although the thought experiment was devised to explore issues in quantum physics, it appealed to postmodernists in its assertion of radical uncertainty. What is reality? Rather than being an absolute objective truth, accessible by rational procedures and experimentation, the status of reality was contingent, and depended on the observer. The 2020s, beginning with the COVID-19 pandemic and the tumult of the Trump presidency, brought these somewhat philosophical questions of relativity and truth into popular discourse. The pandemic brought confusion on how the virus began, how it was best treated and how it might be defeated. One telling magazine headline was “What Do You Know? The Illusion of Knowledge Amid COVID-19.""! As we noted above, the Trump presidency was often marked by disputes over the President's statements, claims of “alternative facts,” and discussions of a “post-truth” era.”" One Post column was titled, “Postmodernism Didn't Cause Trump. It Explains Him.” P” “Postmodern” questions affect fields from philosophy to political science to literature. Novelists and poets, for example, embraced this new approach to reality. While Victorian novelists took pains to make their books seem more “real,” postmodern narratives distrusted professions of “reality” and constantly reminded readers of the artificial nature of the story they were reading. The emphasis was not on the all-knowing author but instead on the reader. For the postmodernists, meaning is not injected into a work by its creator, but depended on the reader's subjective experience of the work. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 1.13 The Postmodern Museum in Vienna celebrates postmodern architecture. BA Source: Angyalosi Beata/ Shutterstock.com Another way postmodernity differs from modernity is in its rejection of what philosopher Jean-Francois Lyotard deemed “grand narratives.” The Modern Age was marked by different large- i : ; A : : : ; Large-scale theories that scale theories that attempted to explain the totality of human experience, including theories of attempt to explain the capitalism, Marxism, rationalism, Freudianism, Darwinism, fascism, and so on. But the postmodern totality of human era called into question the sorts of theories that claimed to explain everything at once. Such think-experience. ing, postmodernists warned, led to 20th-century totalitarian regimes, such as Hitler's Third Reich and the USSR under Stalin. The postmodern age, Lyotard theorized, was one of micro-narratives instead of grand narratives—that is, a multiplicity of small, localized understandings of the world, none of which can claim an ultimate or absolute truth. The diversity of human experience also was a marked feature of the postmodern world. As Lyotard noted, “eclecticism is the degree zero of contemporary general culture; one listens to reggae, watches a Western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and retro clothes in Hong Kong; knowledge is a matter for TV games.”” grand narratives Postmodernists even mistrust the idea of originality—the supposed arrogance of thinking one had a “new thought”"—and celebrated the freedom to borrow across cultures and genres. William S. Burroughs gleefully proclaimed a sort of call-to-arms for his postmodern generation of writers: “Out of the closet and into the museums, libraries, architectural monuments, concert halls, bookstores, recording studios and film studios of the world. Everything belongs to the inspired and dedicated thief. ... Words, colors, light, sounds, stone, wood, bronze belong to the living artist. They belong to anyone who can use them. Loot the Louvre! A bas l'originalité (down with originality), the sterile and assertive ego that imprisons us as it creates. Vive le vol (long live the thief)—pure, shameless, total. We are not responsible. Steal anything in sight." Burroughs's words embodied the mixed skepticism and glee that marked the postmodern era. As the new millennium began, Bob Dylan's album,

“Love and Theft,” carried on Burroughs’ tradition. Its title and many of its lyrics are taken from numerous sources across cultures, eras, and fields. Once you get past the unfamiliar terms, this kind of heavy philosophizing does have relevance not only for our chapters to come but also for your lives. Postmodern thinkers took delight in ques© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 tioning reality. What happens when a sizable number of people choose to reject reality and believe what they want to believe? The media has been essential to the conversation. Key Takeaways e A cultural period is a time marked by a particular way of understanding the world through culture and technology. Changes in cultural periods are marked by fundamental changes in the way we perceive and understand the world. The modern era began after the Middle Ages and lasted through the early decades of the 20th century, when the postmodern era began. e The modern era was marked by Enlightenment philosophy, which focused on the individual and placed a high value on rational decision making. This period saw the wide expansion of capitalism, colonialism, democracy, and science-based rationalism. The Renaissance, the Protestant Reformation, the American and French Revolutions, and World War | are all significant events that took place during the modern era. e One of the most significant developments of the modern era, however, was the Industrial Revolution; its emphasis on routinization and efficiency helped society restructure itself along those terms as well. e Postmodernity differed from modernity in its questioning of truth, reason, rejection of grand narratives, and emphasis on subcultures. Rather than searching for one ultimate truth that could explain all of history, the postmodernists focused on relativity, contingency, context, and diversity. Exercises 1. You will likely come across the concept of “postmodernism” a number of times in your studies. How would you define it in your own terms? Do you enjoy it or are you put off by it? 2. Do a Google search for postmodern art and look at the results. What is a common theme? 1.5 Media and Culture Converge— “Is Google Making Us Stupid?” Learning Objectives 1. Define convergence and discuss examples of it in contemporary life. 2. Name the five types of convergence identified by Henry Jenkins. 3. Examine how convergence is affecting culture, society, and people. Each cultural era is marked by changes in technology. But what happens to the “old” technology? When the radio was invented, people predicted the end of newspapers. When television was invented, people predicted the end of radio and film. It's important to keep in mind that the implemedia convergence The process by which previously distinct technologies come to mentation of new technologies does not mean

that the old ones simply vanish into dusty share content, tasks, and museums. Today's media consumers still read newspapers, listen to radio, watch television, and get resources. immersed in movies. The difference is that it's now possible to do all those things and do all those things through one device—be it a personal computer or a smartphone—and through the medium of the internet. Such actions are enabled by media convergence, the process by which previously
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

distinct technologies come to share content, tasks and resources. A cell phone that also takes pictures and video is an example of the convergence of digital photography, digital video, and cellular telephone technologies. A news story that originally appeared in a newspaper and now is published on a website or pushed on a mobile phone is another example of convergence. Today's media is one of convergence. Kinds of Convergence Convergence isn't just limited to technology. Media theorist Henry Jenkins has devoted a lot of time to thinking about convergence. He argues that convergence isn't an end result but instead a process that changes how media is both consumed and produced.®"! Jenkins breaks convergence down into five categories: convergence. i, Economic convergence is the horizontal and vertical integration of the entertainment industry, in which a single company has interests across and within many kinds of media. For example, at one time, Rupert Murdoch's News Corporation owned numerous newspapers (The New York Post, The Wall Street Journal) but was also involved in book publishing (HarperCollins), sports (the Colorado Rockies), broadcast television (Fox), cable television (FX, National Geographic Channel), film (20th Century Fox), satellite (SkyTV), and many others. The list changes annually because economic convergence is marked by constant buying and selling. FIGURE 1.14 Pirates of the Caribbean—a story, a film series, a theme park attraction—exemplifies cultural 31 Organic convergence is much more personal. It is what happens when some- Source: Eric Riltchey, https://commons.wikimedia.org/ one is watching television while chatting online and also listening to world. Cultural convergence has several different aspects. One important component is stories flowing across several kinds of media platforms—for example, novels that become television series (Dexter or Friday Night Lights); radio dramas that become comic strips (The Shadow); even amusement park rides that become film franchises (Pirates of the Caribbean). The character Harry Potter exists in books, films, toys, amusement park rides, and candy bars. Another aspect of cultural convergence is participatory culture—that is, the way media consumers are able to annotate, comment on, remix, and otherwise talk back to culture in unprecedented ways. Global convergence is the process of geographically distant cultures

influencing one another despite the oceans and mountains that may physically separate them. Nigeria's “Nollywood” cinema takes its cues from India’s Bollywood, which of course stemmed from Hollywood; old Tom and Jerry cartoons and newer Oprah shows are popular on Arab satellite television channels; successful American horror movies like The Ring and The Grudge are remakes of Japanese hits; the hit television show, American Idol was a remake of a British show, Pop Idol. The advantage of global convergence is worldwide access to a wealth of cultural influence. Its downside, some critics posit, is the threat of “cultural imperialism,” defined by Herbert Schiller as the way that developing countries are “attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating centre of the system.”™ That is, less powerful nations lose their cultural traditions as more powerful nations spread their culture through their media and other forms. Cultural imperialism can be a formal policy or can happen more subtly, as with the spread of outside influence through television, movies, and other cultural projects. Technological convergence is the merging of technologies. In our time, different kinds of media are transformed into digital content. As we discussed at the beginning of the chapter, the content available through your cell phone is the best example of technological convergence. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. wiki/ File:Pirates_of_the_Caribbean.jog. Available under . f . . N 5 CC BY-SA 2.0, https://creativecommons.org/licenses/ music—such multitasking seems like a natural outcome in a diverse media by-sa/2.0/deed.en. participatory culture A culture in which media consumers are able to annotate, comment on, remix, and otherwise respond to culture.

 Effects of Convergence Our era is marked by more than just converged technologies. It is important to FIGURE 1.1 5 Oaa emphasize that how people use media is very different. “In the day,” one generaScholars disagree over whether multitasking is ‘ P ‘ : , : harmful. tion ago, media use was quite passive. People sat in front of TVs, listened to the radio when driving, or sat down with the newspaper. If people multitasked, it was looking at a magazine during a TV commercial. Jenkins’ concept of “organic convergence"—particularly, multitasking—gets at the change. Today's media users are not passively sitting in front of screens, quietly absorbing information. Instead, they are sending text messages to friends, linking news articles on Facebook, commenting on YouTube videos, posting TikTok videos, and actively engaging with the media they consume. Convergence encourages multitasking. Many of our devices allow users to work online, listen to music, watch videos, play games, and reply to emails and texts at the same time. However, this multitasking is still relatively new in human history and we do not know how media convergence and immersion are shaping culture, people, and individual brains. Early writers were quite pessimistic. A New York Times editorial sniffed in 2010, “Few objects on the planet are farther removed from nature ... than a glass and stainless steel smartphone.” P” Others predicted people would develop low attention spans and lose the ability to focus. In his 2005 book, Everything Bad Is Good for You, Steven Johnson pushed back against the naysayers. Johnson argued that television and video games are mentally stimulating, in that they pose a cognitive challenge and invite active engagement and problem-solving. Poking fun at alarmists who see every new technology as making children more stupid, Johnson jokingly cautions readers against the dangers of book reading: it “chronically understimulates the senses” and is “tragically isolating.” Even worse, books “follow a fixed linear path. You can't control their narratives in any fashion—you simply sit back and have the story dictated to you. ... This risks instilling a general passivity in our children, making them feel as though they're powerless to change their circumstances. Reading is not an active, participatory process; it’s a submissive one.”“! Source: © Shutterstock, Inc. Others are still not sure. A 2008 Atlantic article was titled, “Is Google Making Us

Stupid?” Written by Nicholas Carr, it was followed by his book, The Shallows: What the Internet Is Doing to Our Brains. Carr worries that the vast array of interlinked information available through the internet is eroding attention spans and making contemporary minds distracted and less capable of deep, thoughtful engagement with complex ideas and arguments. He mourns the change in his own reading habits. “Once I was a scuba diver in a sea of words,” Carr reflects ruefully. “Now I zip along the surface like a guy on a Jet Ski.”* Carr cites neuroscience studies showing that when people try to do two things at once, they give less attention to each and perform the tasks less carefully. In other words, multitasking makes us do a greater number of things poorly. Ten years later, the debate continues. A 2020 article in Forbes was titled, “How Multitasking Erodes Productivity And Dings Your IQ.”®*! Whatever the ultimate cognitive, social, or technological results, convergence has changed the way we relate to media today. The Death and Life of Polaroid—What Happens to Old Media? Have you ever dialed a rotary phone? How about a payphone on a street? Or a library’s card catalog? When you need brief, factual information, do you reach for a handy volume of Encyclopedia Britannica? Odds are: no. All of these actions, formerly common parts of daily life, have been rendered essentially obsolete through the progression of convergence. But it interesting that convergence has not erased old technologies only the way we use them. Take albums, cassette tapes, and Polaroid film, for example. The underground music tastemaker Thurston Moore of Sonic Youth claimed that he only listens to music on cassette. Music companies began reissuing record albums because of demand. Polaroid Corporation, creators of the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

once-popular instant film cameras, was almost driven out of business by digital photography in 2008, only to be revived with pop star Lady Gaga as the brand's creative director. And now Instagram and other iPhone apps apply effects to photos to make them look more like . . . Polaroids. FIGURE 1.16 Polaroids almost did not survive convergence. Source: © Shutterstock, Inc. Albums, cassettes, Polaroids, and other seemingly obsolete technologies have been able to thrive—albeit in niche markets—both despite and because of internet culture. Instead of being slick and digitized, aloums, cassette tapes, and Polaroid photos are physical objects that are made more accessible and more human, according to enthusiasts, because of their flaws and because they are not digital. The distinctive Polaroid look—caused by uneven color saturation, under- or over-development, or just daily atmospheric effects on the developing photograph—is emphatically analog. In an age of high resolution, portable printers, and camera phones, the Polaroid's appeal has something to do with ideas of nostalgia and authenticity. In 2020, the company was able to announce: "We've come full rectangle: Polaroid is reborn out of The Impossible Project."°*! Convergence has transformed who uses these media and for what purposes, but it hasn't run them out of town yet. Key Takeaways e Twenty-first century media culture is increasingly marked by convergence, or the coming together of previously distinct technologies, as in a cell phone that also allows users to post video, play games, and check email. e Media theorist Henry Jenkins identifies the five kinds of convergence as the following: 1. Economic convergence, when a single company has interests across many kinds of media. 2. Organic convergence, such as multimedia multitasking, the "natural" outcome of a diverse media world for people. 3. Cultural convergence, when stories flow across several kinds of media platforms, and when readers or viewers can comment on, alter, or otherwise talk back to culture. 4. Global convergence, when geographically distant cultures are able to influence one another. 5. Technological convergence, in which different kinds of technology merge. e The jury is still out on how these different types of convergence will affect people on an individual and cultural level. Some theorists believe that convergence and new media technologies make people smarter by

requiring them to make decisions and interact with the media they're consuming; others fear that the digital age is giving us access to more information but less knowledge. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Exercises 1. Look back at the theories proposed by Johnson and Carr. Whose argument do you find more compelling? Make a list of points, examples, and facts that back up the theory that you think best explains the effects of convergence. 2. Alternatively, come up with your own theory of how convergence is changing individuals and society as a whole. 1.6 Popular Culture—Tastemakers, Influencers, and Gatekeepers Learning Objectives 1. Define tastemakers and influencers and give examples of how they shape media and culture. 2. Examine the ways the digital age is undermining the traditional role of tastemakers. 3. Analyze how internet culture now allows creators to bypass gatekeepers, and discuss the potential effects. We will define popular culture in a moment. But rest assured: It is not new. In 1850, America was swept up in a popular culture craze—over a Swedish soprano, Jenny Lind. American showman P. T. Barnum (who would later go on to found the circus we know as Ringling Bros. and Barnum & Bailey Circus), a shrewd marketer and self-made millionaire, is credited with spreading “Lindomania’ through a series of astute show-business moves. Barnum promised Lind an unprecedented thousand-dollar-a-night fee (the equivalent of close to $40,000 a night in today’s dollars) for her entire 93-performance tour of the United States. Barnum would use the extravagant amount for marketing. Ever the savvy self-promoter, Barnum turned the huge investment to his advantage, using it to drum up publicity. Who is this singer who could get paid so much? By the time the Swedish soprano’ ship docked on U.S. shores, she was greeted by 40,000 ardent fans; another 20,000 swarmed her hotel. Her performances were sold out. Congress was adjourned during Lind's visit to Washington, DC, and the National Theater had to be enlarged in order to accommodate her audiences. Towns were named in her honor. Enthusiasts could purchase Jenny Lind hats, chairs, boots, opera glasses, and even pianos. Popular culture, indeed. A little more than a century later, a new craze overtook America and transformed teenagers into screaming, fainting Beatle-maniacs. When the British foursome touched down at Kennedy Airport in 1964, they were met by more than 3,000 frenzied fans. Their performance on The Ed Sullivan Show was seen by 73 million people, or 40 percent of the U.S. population. The crime rate that

night dropped to its lowest level in 50 years. Beatlemania was at such a fever pitch that Life magazine cautioned that “A Beatle who ventures out unguarded into the streets runs the very real peril of being dismembered or crushed to death by his fans.”"°” The BBC helpfully pointed out that there was plenty of paraphrenalia for true fans to spend their money on: “T-shirts, sweat shirts, turtleneck sweaters, tight-legged trousers, night shirts, scarves, and jewelry inspired by the Beatles” were all available, as were Beatles-style moptop wigs. Fifty years later, Beatle songs continue to be played.
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 1 Understanding Media and Culture in the 2020s

© A Crowd of Screaming Beatles Fans In the 1960s, the Beatles were a popular culture sensation in countries around the world. View in the online reader The 21st century too has had more than its share of popular culture phenomena. In our interactive era, rabid fans can actually help decide the next pop stars, for example, in the reality television program American Idol. Derived from a British show, American Idol hit the airwaves in 2002 and became the only television program ever to earn the top spot in the Nielsen ratings for six seasons in a row, often averaging more than 30 million nightly viewers. Rival television networks quaked in fear, deeming the pop behemoth “the ultimate schoolyard bully,” “the Death Star,” or even “the most impactful show in the history of television.””® Newspapers put developments on the show on their front pages. Fans could vote via text and also could sign up for alerts or play trivia games on their phones. After a long run on Fox, American Idol moved to ABC to continue its run.”” As you can see, an important consideration in any discussion of media and culture is the concept of popular culture. If culture is the expressed and shared values, attitudes, beliefs, and practices of a social group, organization, or institution, then what is popular culture? It sounds... popular and common. And that is what it is. Popular culture is the media, products, and attitudes considered to be part of the mainstream of a given culture and the everyday life of common people. It is often distinct from more formal conceptions of culture that take into account moral, social, religious beliefs and values, such as our earlier definition of culture. It is also distinct from what some consider elite or high culture. For some people, American Idol is pop culture and opera is culture. The Oscars might be somewhere in between. Pop culture and American media are inextricably linked—it's no coincidence that Jenny Lind, the Beatles, and American Idol were each promoted using a then-new technology—photography for Lind; television for the Beatles; the internet and text messaging for American Idol. For as long as mass media have existed in the United States, they have helped to create and fuel mass crazes, skyrocketing celebrities and pop culture manias of all kinds. Whether through newspaper advertisements, live television broadcasts, or integrated internet marketing, media industry “tastemakers”’ help to shape popular tastes. © 2023 Boston

Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 35 FIGURE 1.17 Old Jenny Lind, Arkansas, was named for the Swedish soprano, a popular culture idol. Source: © Shutterstock, Inc. popular culture The media, products, and attitudes considered to be part of the mainstream of a given culture and the everyday life of common people; it is often distinct from more formal conceptions of culture that take into account moral, social, religious beliefs and values; it is also distinct from what some consider elite or high culture. FIGURE 1.18 The American Idol logo Wor nt FAREWETIRSERS™ “8 Source: Kathy Hutchins/ Shutterstock.com

36 Understanding Media and Culture in the 2020s “The Tastemakers” — Early Influencers Historically, popular culture has been closely associated with mass media or media people that P A introduce and encourage the adoption of certain trends. They have been called “tastemakers”"—peowho exert a strong ple or institutions that shape the way others think, eat, listen, drink, dress, and more. We can influence on current understand them as the “influencers” of today, whom we will discuss below; in their trends, styles, and other time, tastemakers could have huge influence. aspects of popular culture. tastemakers For example, The New York Times’ restaurant and theater reviews used to be able to make or break a restaurant or show with their opinions. Another example is Ed Sullivan's variety show, which ran from 1948 to 1971, and is most famous for that first U.S. appearance of the Beatles—a television event that was at the time the most-watched television program ever. Sullivan hosted musical acts, comedians, actors, and dancers, and had the reputation of being able to turn an unknown performer into a full-fledged star." American Idol's Simon Cowell had similar influence as his show helped turn unknown local performers into international stars. Tastemakers could also help keep culture vital by introducing the public to new ideas, music, programs, or products. Thus, the ability to sway or influence the tastes of consumers can be worth millions of dollars. In the traditional media model, media companies set aside large advertising budgets to promote their most promising projects. Tastemakers are encouraged to buzz about “the next big thing.” In untraditional models, bribery and backroom deals also have helped promote performers or projects. For example, the Payola Scandal of the 1950s involved record companies paying the disc jockeys of radio stations to play certain records so those records would become hits. Payola is a combination of the words “pay” and “Victrola,” a record player. We will see that issue has continued to our day. Companies sometimes pay bloggers or Instagrammers to promote their products. FIGURE 1.19 Ed Sullivan is pictured here with the Beatles. Source: CBS Television, https://commons.wikimedia.org/wiki/File:Beatles_with_Ed_Sullivan.jpg. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

“The Influencers” — New Tastemakers In retrospect, the 20th century was a tastemaker's dream. Media choices were limited. Many cities and towns had just three television channels, one or two newspapers, and one or two dominant radio stations. Advertisers, critics, and other cultural influencers had access to huge audiences through a small number of mass communication platforms. However, by the end of the century, the rise of cable television and the internet had begun to make tastemaking a much more complicated enterprise. While The Ed Sullivan Show regularly reached 50 million people in the 1960s, the most popular television series of 2009—American Idol—averaged around 25.5 million viewers per night, despite the fact that the 21st century United States could claim more people and more television sets than ever before. What had changed? The proliferation of cable television channels, DVDs, and other, competing forms of entertainment on the internet meant that no one program or channel could dominate the attention of the American public as in Sullivan's day. And that was just the beginning. TABLE 1.1 Viewings of Popular Television Broadcasts In 1956, popular shows could attract 80 percent of American households; 50 years later, that number was down to 17 percent. Show/Episode Number of Percentage of Year Viewers Households The Ed Sullivan Show, Beatles’ first 73 million 45.1 1964 appearance The Ed Sullivan Show, Elvis’s first 60 million | 82.6 1956 appearance | Love Lucy, “Lucy Goes to the Hospital” 44 million | 71.7 1953 M*A*S*H series finale 106 million | 60.2 1983 Seinfeld series finale 76 million | 41.3 1998 American Idol season five finale 36 million | 17 2006 From 2010 into the 2020s, driven by the emergence of social media, such as Facebook, Twitter, Instagram, TikTok, and Clubhouse, the very concept of a “tastemaker” was transformed. While the American Idol season five finale was reaching 36 million viewers, a low-tech home recording of a little boy acting loopy after a visit to the dentist (“David After Dentist”) garnered more than 37 million YouTube viewings. Zach King's Harry Potter Illusion has had 2.2 billion views since its arrival on TikTok.”” FIGURE 1.20 The TikTok app on a smartphone The internet eroded the tastemaking power of the traditional media outlets. No longer are the mass media the only dominant forces in creating and promoting trends. Instead, information and trends can

spread across the globe without any encouragement or involvement of traditional media. Websites made by nonprofessionals can reach more people daily than magazines or major newspapers. YouTube and TikTok videos are viewed more than feature films. Review aggregators such as Yelp and TripAdvisor can influence businesses and restaurants. Google, Amazon and Facebook all offer reviews. Clubhouse allows people one-on-one access to influencers and media celebrities. ff =t Source: BigTunaOnline/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 1.21 Beyoncé and Jay-Z can be understood as tastemakers — influencers — of their time. Source: Featureflash Photo Agency/ Shutterstock.com influencer Someone with the knowledge, authority, position or power to influence—affect—the actions of others in areas such as purchasing, voting, traveling and more. FIGURE 1.22 When people only receive personalized information that confirms their views and are no longer exposed to opposing viewpoints, they are in a "filter bubble." FILTER BUBBLES Source: © Shutterstock, Inc. Notice that the common factor in all this is that the internet and its many creations have given individuals the power once held by large, mighty companies, such as newspaper and magazine publishers and Hollywood studios. This change in affairs has given rise to a new term—the influencer, someone with knowledge, authority, position, or power who can influence—affect —the actions of others in areas such as purchasing, voting, eating, playing, traveling, and more." Influencers most often specialize in a particular social media platform—Twitter, Instagram, or YouTube, for example—and in a specialized area—food, fashion, video games, business, or technology, for example. Some entertainers—such as Beyoncé and Jay-Z—cross over numerous areas. They turn inside-out the old tastemaker concern about taking payola—payouts—for promoting products. Influencers walk the line between openly being paid for promoting products but maintaining, or appearing to have, independence in judgments. Successful influencers can make $100,000 a year or more."*! Forbes even asked "Is Being a Social Media Influencer a Real Career?" The Gatekeeper A related concept is "the gatekeeper." In 1960, journalist A. J. Liebling wryly observed that "freedom of the press is guaranteed only to those who own one." Although he may not have used the term, Liebling was talking about one aspect of the role of gatekeepers in the media industry, another way in which cultural values influence mass communication. Gatekeepers are the people who help determine which stories make it to the public, including reporters who decide what sources to use, and editors who pick what gets reported on, and which stories make it to the front page or to television. In deciding what counts as newsworthy, entertaining, or relevant, gatekeepers use their own values to create and shape what gets presented to the wider public. Conversely, gatekeepers may decide

that some events are unimportant or uninteresting to consumers. Those events may never reach the eyes or ears of a larger public. In one striking example from the past of how cultural values shape gatekeeping, journalist Allan Thompson points to the news media's sluggishness in covering a genocide in Rwanda in 1994. Almost one million people were killed in ferocious attacks in just 100 days. Yet, as Thompson notes, few foreign correspondents were in Africa, and the world was slow to learn of the atrocities in Rwanda. Instead, the nightly news was preoccupied by the O. J. Simpson murder trial, Tonya Harding's attack on a fellow figure skater, or the less-bloody conflict in Bosnia (a European country, where more reporters were stationed). With little media coverage, there was little outrage about the Rwandan atrocities, which contributed to a lack of political will to invest time and troops in a faraway conflict. Richard Dowden, Africa Editor for the British newspaper The Independent during the Rwandan genocide, bluntly explained the news media's larger reluctance to focus on African issues: “Africa was simply not important. It didn't sell newspapers. Newspapers have to make profits. So it wasn't important. Cultural values by gatekeepers on the individual and institutional level downplayed the genocide at a time of great crisis, and potentially contributed to the deaths of hundreds of thousands of people.”“*! Gatekeepers had an especially strong influence in old media, in which space and time were limited. A news broadcast could only last for its allotted half hour, 22 minutes with commercials, while a newspaper had a set number of pages to print. The internet, in contrast, has room for infinite news reports. The interactive nature of the medium also minimizes the gatekeeper function of the mainstream media by allowing media consumers to have a voice as well. News aggregators, such as Google News, allow readers to decide what makes it on to the front page. People thus often get information that conforms to what they believe—a phenomenon that goes by the name of “filter bubbles.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 1 Understanding Media and Culture in the 2020s

Social media platforms have been thrust into the role of gatekeeping. In the beginning of 2021, Twitter executives made the controversial decision to remove President Donald Trump from Twitter after he was deemed to have provoked a mob that stormed the U.S. Capitol to overthrow his election defeat. Even those who were pleased that Trump was no longer on Twitter were struck by the ability of platforms such as Facebook, YouTube, and Twitter to be modern gatekeepers. But gatekeeping can be complicated: Congress then held hearings on the power of Twitter." More Reviewers = More Accurate Reviews . . . Right? In the early 1990s, The New York Times restaurant critic Ruth Reichl visited one of Manhattan's most well-regarded restaurants, Le Cirque, first as herself, dressed as a fashionable New Yorker, and then, one week later, dressed in the guise of a frumpy Midwesterner. Reichl's experiment was to find out how ordinary people might be treated if they dared to wander into high-priced restaurants. In her scathing review, Reichl lambasted the restaurant, which had treated "Midwestern Molly" with dismissive and cold rudeness. It was a fine example of mainstream media criticism looking out for the people. But in the 2020s, Midwestern Molly can deliver her own critique on Twitter, Yelp, Facebook and more, even as she sits in the restaurant. Social media have turned everyone with the time and interest into a potential reviewer and given voice to ordinary people, with dozens, if not hundreds of reviews to read or view. By crowd-sourcing such reviews, you might think you could arrive at a more accurate description of the service or restaurant. One powerful reviewer would no longer be able to wield disproportionate power. Instead, the wisdom of the crowd would make or break restaurants, movies, and everything else. Anyone who felt treated badly or scammed now had the means to tell the world about it. However, crowdsourcing can raise numerous ethical issues. One determined reviewer can overly influence a product's overall rating by contributing multiple votes or reviews. A small minority of Amazon users, for example, is responsible for hundreds of reviews, while most people rarely write reviews at all. Online reviews also tend to skew to extremes—more reviews are written by the ecstatic and the furious, while the moderately pleased aren't riled up enough to post online about their experiences. And while traditional critics are

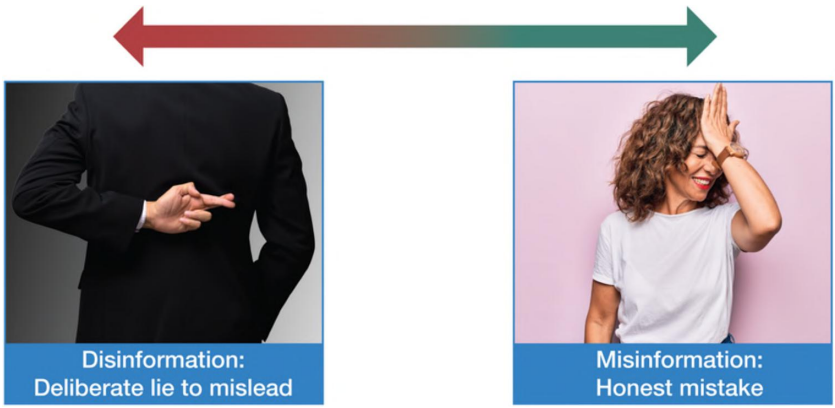
supposed to uphold ethics, there's no such standard for online reviews. Savvy authors or restaurant owners have been known to slyly insert positive reviews of themselves or negative ratings of rivals. In order to get an accurate picture, potential buyers may find themselves wading through 20 or 30 online reviews, most of them from non-professionals. Consider these Amazon user reviews of William Shakespeare's "Hamlet": "There is really no point and it's really long," "I really didn't enjoy reading this book and | wish that our English teacher wouldn't force my class to read this play," and "don't know what Willy Shakespeare was thinking when he wrote this one play tragedy, but | thought this sure was boring! Hamlet does too much talking and not enough stuff." Such unhelpful reviews might remind people of the point of having reviews in the first place—that its an advantage to have a trusted source examine and write about places, products, or ideas. In a perhaps defensive article about Yelp, The New York Times noted that one of the site's elite reviewers had racked up more than 300 reviews in three years, then snidely pointed out that "By contrast, a The New York Times restaurant critic might take six years to amass 300 reviews. The critic visits a restaurant several times, strives for anonymity and tries to sample every dish on the menu." And influencers might not be the answer. As we noted, influencers walk a very blurry line between being an independent authority and being paid by the companies they write about. As just one example, CNN reported that a YouTube influencer, with a large following among young children, was being paid to regularly promote unhealthy sugary cereals and foods."*! One of the influencers studied, "Ryan's World," has been one of YouTube's sensations in the 2020s with more than 25 million viewers. As you can see, understanding media and culture in the 2020s—especially popular culture—can lead you into some of the most interesting and important phenomena of our times. As you consume the varied content of mainstream and social media, from Netflix shows to video games to TikTok videos, you will have a little more insight into how that content was created and, perhaps, what led you to it. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 39 crowd-sourcing The act of taking tasks traditionally performed by an individual and delegating them to a (usually unpaid) crowd.

 Key Takeaways e Traditionally, pop culture hits were often initiated or driven by the active support of media tastemakers. When mass media were limited in number, people with access to platforms for mass communication wielded quite a bit of power in what becomes well-known, popular, or even infamous. Ed Sullivan's wildly popular variety show in the 1950s and 1960s served as a star-making vehicle and a tastemaker extraordinaire of that period. e The digital age, with its proliferation of accessible media, has undermined the traditional role of the tastemaker and created its own figure: the influencer. In contrast to the traditional media, internet-based mass media are not limited by time or space and allow bloggers, critics, or wannabe stars to potentially reach millions without the backing of the traditional media industry. e However, this democratization has its downsides as well. An abundance of mass communication without some form of selection can lead to information overload. Additionally, online reviews can be altered or biased. Exercises 1. Find a popular newspaper or magazine that discusses popular culture. Look through it to determine what pop culture movements, programs, or people it seems to be covering. What is its overall tone? What messages does it seem to be promoting, either implicitly or explicitly? 2. Next, find a website that also deals with popular culture and ask yourself the same questions. Are there differences between the traditional media's and the new media's approach to popular culture? Do they focus on the same subjects? Do they take similar attitudes? Why or why not? 1.7 Media Literacy for an Age of Disinformation Learning Objectives 1. Define media literacy, and explain why it is especially relevant to today's world. 2. Discuss the role of individual responsibility and accountability when responding to pop culture. 3. List the five key questions that can be asked about any media message. As you recall, Gutenberg's printing press led relatively quickly to literacy—the ability of common people to read and write. It was one of the most important milestones in history, watched over not only by educators but also politicians, social reformers, and philosophers. A literate population, many reasoned, would be able to seek out information, stay informed about the news of the day, communicate with others, and make informed decisions in many spheres of life. Because of this, the reasoning went, literate

people made better citizens, parents, and workers. Surely in the 2020s, with instant access to information, 24-hour news channels, and abilities to communicate with peoples around the world, our world is a paragon of literacy with superior cit© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

izens, parents, and workers. Yet our world sees citizens who believe that one of the US. political parties is led by people who worship Satan and sexually abuse children. Other citizens believe that a military installation in Nevada has captured extraterrestrial aliens and is doing tests on them. The list of conspiratorial beliefs is long.“*! And they have real-world consequences. A man with an assault rifle showed up at a pizza shop in Washington, DC, to rescue the children he believed were being abused there by the Satan-worshipping politicians.®? How has this happened? In the 2oth century, as literacy rates grew around the globe, there was a new sense that merely media literacy being able to read and write was not enough. In a world dominated by media, individuals needed to The skill of being able to be able to understand, sort through, and analyze the information they were bombarded with every decode and process the messages and symbols day. In the second half of the 20th century, a name was finally put to this skill of being able to ALR ne avs decode and process the messages and symbols transmitted via media: media literacy. According to the nonprofit National Association for Media Literacy Education (NAMLE), a person who is media literate is able to access, analyze, evaluate, and communicate information. Put another way by John Culkin, a pioneering advocate for media literacy education, “the new mass media—film, radio, TV—are new languages, their grammar as yet unknown.”™ Media literacy seeks to give media consumers the ability to understand this still-new language. The 21st century has brought new urgency to media literacy. People not only need help understanding radio, television, and film, they need help understanding the social media that increasingly dominate their media use. People can now choose to only receive information that conforms to their worldview, even if that worldview is shaped by outrageous conspiracies.” Too, people get fooled by “disinformation,” information created purposely to misinform.! The need for media literacy perhaps has never been greater. FIGURE 1.23 Types of False Information Disinformation versus Misinformation Disinformation: Misinformation: Deliberate lie to mislead Honest mistake Hoax: Deliberately fabricated falsehood made to masquerade as the truth Source: Jack Lule; © Shutterstock, Inc. Why Be Media Literate? People are sometimes doubtful about

the idea of media literacy. What does literacy have to do with looking at television, Instagram, and TikTok videos? What could be more simple than that? Media literacy must be for other people. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



 Culkin called the pervasiveness of media “the unnoticed fact of our present,” noting that media information was as omnipresent and easy to overlook as the air we breathe (and, he noted, “some would add that it is just as polluted”). Our exposure to media starts early —a study by the Kaiser Family Foundation found that 68 percent of children aged two and younger spend an average of two hours in front of a screen (either computer or television) each day, while children under six spend as much time in front of a screen as they do playing outside. As previously noted, U.S. teenagers spend close to 8 hours with media daily, as long as they spend in school. These numbers all increased dramatically in 2020 and 2021 as people were homebound through the COVID-19 pandemic. introduction:to Media Media literacy isn't merely designed for young people, however. Today, Americans of all ages Literacy get much of their information from various media sources, some of them dubious, others created This video provides an to misinform. One crucial role of media literacy education is to enable all of us to skeptically examintroduction to media literacy. ine the often-conflicting media messages we receive every day. Advertising Americans often accept advertising as a sometimes annoying fact of life. Many of the hours people spend with media are with commercial-sponsored content. The Federal Trade Commission (FTC) charted the growth of advertising from the 2oth century into the 21st and estimated that people View in the online reader saw more than 50,000 ads a year or about 15.5 days worth of television advertising!“ Children (and adults) are bombarded with contradictory messages—newspaper articles about the obesity epidemic are side by side with ads touting soda, candy, and fast food. The American Academy of Pediatrics maintains that advertising directed at children under eight is “inherently deceptive” and exploitative because young children cannot tell the difference between programs and commercials.™! FIGURE 1.24 Times Square, New York, bombards the senses with advertising. Source: Enrico Della Pietra/ Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

THANK YOU
H&M
SHOP AERIE.COM
SUPPORT
BUSIN
Sports Fan Shop

 Advertising raises other issues as well. It often uses techniques of psychological pressure to influence decision making. Ads might appeal to vanity, insecurity, prejudice, fear, or the desire for adventure. This is not always a negative thing—antismoking public service announcements may rely on disgusting images of blackened lungs to shock viewers. Nonetheless, media literacy attempts to teach people to be informed and guarded consumers, and to evaluate claims with a critical eye. Do “four out of five doctors” really endorse the product? Bias, Spin, and Misinformation Advertisements may have the explicit goal of selling a product or idea, but they're not the only kind of media message with an agenda. A politician may hope to persuade potential voters that she has their best interests at heart. An ostensibly objective journalist may allow their own political leanings to subtly slant articles. Magazine writers might avoid criticizing companies that advertise heavily in their pages. Broadcast news reporters may sensationalize stories in order to boost ratings—and advertising rates. An important part of media literacy is remembering that mass communication messages are created by individuals, each with a set of values, assumptions, and priorities. Accepting media messages at face value could lead to head-spinning confusion, thanks to all the contradictory information that's out there. Political campaigns, including advertising, make claims that are highly inflammatory, play on fear, and distort the reality behind situations. Media literacy attempts to give people the skills to look critically at these and other media messages—to sift through various claims, and to make sense of the often-conflicting information we face every day. The Center for Media Literacy’s Five Core Concepts All media messages are “constructed” by people with a purpose. Media messages are constructed using a creative language with its own rules. Different people experience the same media message differently. Media have embedded values and points of view. os © IS = Most media messages are organized to gain profit and/or power. Source: Used with permission, © 2002-2017, Center for Media Literacy, www.medialit.org. New Skills for a New World In the past, one goal of education was to provide students with the information deemed necessary to successfully engage with the world. Students memorized multiplication tables, state capitals,

famous poems, and notable dates. In today's world, however, vast amounts of information are available by pulling out our phones. Even before the advent of the internet, noted communications scholar David Berlo foresaw the consequences of expanding information technology: FIGURE 1.25 The Wikipedia home page WixipeDIA vernon “Most of what we have called formal education has been intended to imprint on 3 aes a the human mind all of the information that we might need for a lifetime.” ~ Changes in technology necessitate changes in how we learn, Berlo noted, and a these days “education needs to be geared toward the handling of data rather than 3 the accumulation of data.”®® E ‘ ; oe Online technology surely has changed how we learn. For example, Wikipedia, the hugely popular, crowd-sourced, internet encyclopedia, is at the center of a debate on the proper use of online sources. Some schools, such as Middlebury College, have banned Source: StockPhotosLV/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 the use of Wikipedia as a source in papers and exams. One of the school's librarians noted that the online encyclopedia “symbolizes the best and worst of the internet. It’s the best because everyone gets his/her say and can state their views. It's the worst because people who use it uncritically take for truth what is only opinion.”®” Or as comedian and satirist Stephen Colbert put it, “any user can change any entry, and if enough other users agree with them, it becomes true.” CIA computers were used to make edits on the site's article about the President of Iran. A computer registered to the U.S. Democratic Party changed the site’s page for Rush Limbaugh to proclaim that he was “racist” and a “bigot.” Other schools tell students they can start at Wikipedia but must check out the sources cited for themselves.” Media literacy teaches today's students how to sort through the internet's cloud of data, ferret out reliable sources, and be aware of bias and unreliable sources. Individual Accountability and Popular Culture Ultimately, media literacy teaches that messages and images are constructed with various aims in mind and that each individual has the responsibility to evaluate and interpret these media messages. Mass communication may be created and disseminated by individuals, businesses, governments, or organizations, but they are always received by an individual, even if that individual is sitting in a crowded theater. Education, life experience, and a host of other factors allow each person to interpret constructed media in different ways; there is no “right answer,” or one way to read the media. But media literacy skills help us to function better in our media-rich environment, enabling us to be better democratic citizens, smarter shoppers, and more skeptical media consumers. As a means to this end, NAMLE has come up with a list of five questions to ask when analyzing media messages. The Center for Media Literacy’s Five Key Questions of Media Literacy Who created this message? What creative techniques are used to attract my attention? How might different people understand this message differently than me? What values, lifestyles, and points of view are represented in, or omitted from, this message? 5. Why is this message being sent? a OS Source: Used with permission, © 2002-2017, Center for Media Literacy, www.medialit.org. With these questions as a starting point, we can ensure that were staying informed about where our information

comes from, and why—important steps in any media literacy education and hugely important in the 2020s. Key Takeawa e Media literacy, or the ability to decode and process media messages, is especially key in today's media-saturated society. Media surrounds contemporary Americans to an unprecedented degree, and from an early age. Because media messages are constructed with particular aims in mind, a media literate individual will interpret them with a critical eye. Advertisements, bias, spin, and misinformation are all things to look out for. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 e Individual responsibility is crucial for media literacy because, while media messages may be produced by individuals, companies, governments, or organizations, they are always received and decoded by individuals. e The following are NAMLE's five questions that can be asked about any media message: 1. Who created this message? 2. What creative techniques are used to attract my attention? 3. How might different people understand this message differently? 4 . What values, lifestyles, and points of view are represented in, or omitted from, this message? 5. Why is this message being sent? Exercises Find a media message of any kind and apply NAMLE's five questions to it. Then answer the following questions: e Did your impression change? e How does this piece of mass communication attempt to get its message across? e Do you think it's successful? Why or why not? 1.8 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. What is the difference between mass communication and mass media? b. What are some ways that culture affects media? c. What are some ways that media affect culture? 2. Questions for Section 3 a. List four roles that media plays in society. b. Identify historical events that shaped the adoption of various mass communication platforms. c. How have technological shifts impacted the media industry over time? 3. Questions for Section 4 a. What is a cultural period? b. How did events, technological advances, political changes, and philosophies help shape the modern era? c. What are some of the major differences between the modern and postmodern eras? 4. Questions for Section 5 a. What is convergence, and what are some examples of it in daily life? b. What were the five types of convergence identified by Jenkins? c. How are different kinds of convergence shaping the digital age, on both an individual and a social level? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 5. Questions for Section 6 a. What is popular culture and how does it differ from traditional notions of culture? b. Who are tastemakers and what are some key examples? c. How have tastemakers changed with changes in technology? d. Who are gatekeepers, and how do they influence the media landscape? 6. Questions for Section 7 a. What is media literacy, and why is it relevant in today's world? b. What is the role of the individual in interpreting media messages? c. What are the five questions that NAMLE suggests should be asked of any media message? Critical Thinking Questions 1. What does the history of media technologies have to teach us about present-day America? How might current and emerging technologies change our cultural landscape in the near future? 2. Are gatekeepers and tastemakers necessary for mass media? How is the internet helping us to re-imagine these roles? 3. The idea of cultural periods presumes that changes in society and technology lead to dramatic shifts in the way people see the world. How have the internet and digital technology changed how people interact with their environment, and with each other? Are we changing to a new cultural period, or is contemporary life still a continuation of the postmodern era? 4. Does media literacy education belong in American schools? Why or why not? What might a media literacy curriculum look like? Career Connection When students think of careers in journalism and mass communication, they most often think of traditional journalism companies, such as newspapers, magazines, radio, and television. Yet in the 2020s, many other opportunities have exploded, with digital operations such as Politico, Vox, Vice, Buzzfeed, and more. Too, in our heavily mediated world, almost every organization, from a university to a concert hall to a sports team to a multinational corporation, employs people to work in media and communication. Here are some sites that list top jobs in the field of journalism and mass communication. What positions most interest you? e "What Careers Can | Get With a Major in Mass Communication?" Chron.com e "Top Ten Jobs for Journalism Grads," Monster.com e "14 Well-Paying Jobs for Journalism Majors," Indeed.com e "Best Jobs for Graduates with a Communications Degree," TheBalanceCareers.com 2. Derrick Bryson Taylor, "George Floyd Protests: A Timeline," The New York Times, June 20, 2020. Web. hitps://www.nytimes.com/

article/georgeE d t floyd-protests-timeline.html. n n O es 3. "PEN America to Honor Darnella Frazier," PEN.org, October 27, 2020. Web. https://pen.org/press-release/pen-america-to-honor-darnella-frazier-young-woman-who-documented-george-floyds-murder/. . Margaret Sullivan, "By bearing witness — and hitting ‘record’ — 17-yearold Darnella Frazier may have changed the world," The Washington Post, > 1. Nicholas Confessore, “Tale of a Lost Cellphone, and Untold Static,” The April 20, 2021, https://www.washingtonpost.com/lifestyle/media/darnellaNew York Times, June 21, 2006. Web. http://www.nytimes.com/2006/06/frazier-george-floyd-trial/2021/04/20/9e261cc6-a1e2-11eb21/nyregion/21sidekick.html?_r=1&scp=1&sq=evan+guttman&st=nyt. a774-7b47ceb36ee8_story.html. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

24. 25. 26. 20. 28. 29. 30. 31. 32. 33. 34. Chapter 1 . Jo Hernandez, "Darnella Frazier, Who Filmed George Floyd's Murder, Wins An Honorary Pulitzer," NPR, June 11, 2021, https:/ Awww.npr.org/2021/ 06/1 1/1005601 724/darnella-frazier-teen-who-filmed-george-floyds-murder-wins-pulitzer-prize-citati. . Marshall McLuhan, Understanding Media: The Extensions of Man. New York: McGraw Hill, 1964. . James Carey, “A Cultural Approach to Communication,” in Communication as Culture: Essays on Media and Society. 2nd ed. New York: Taylor & Francis, 2006, p. 24. . Clifford Geertz, The Interpretation of Culture (New York: Basic Books, 1973), p. 89. . Louis Menand, “Masters of the Matrix,” The New Yorker, January 5, 2004. . Ella Koeze and Nathaniel Popper, "The Virus Changed the Way We Internet," The New York Times, April 7, 2020, https://www.nytimes.com/interactive/2020/04/07/ technology/coronavirus-internet-use.html. . Elisa Shearer and Amy Mitchell, "News Use Across Social Media Platforms," Pew Research Center, January 12, 2021, https:// Awww.journalism.org/2021/01/12/news-use-across-social-media-platforms-in-2020/. . Benedict Anderson, Imagined Communities: Reflections on the Origin and Spread of Nationalism (Verso: New York, 1983). . Asa Briggs and Peter Burke, A Social History of the Media: From Gutenberg to the Internet (Malden, MA: Polity Press, 2005). . Digital History, "The Consumer Economy and Mass Entertainment," http://www.digitalhistory.uh.edu/ disp_textbook.cfm?smtid = 2&psid = 3396. . Library of Congress, “Radio: A Consumer Product and a Producer of Consumption,” http://Icweb2.loc.gov:8081/ammem/amrlhtml/inradio.html (accessed January 14, 2021. . Asa Briggs and Peter Burke, A Social History of the Media: From Gutenberg to the Internet (Malden, MA: Polity Press, 2005). . Asa Briggs and Peter Burke, A Social History of the Media: From Gutenberg to the Interet (Malden, MA: Polity Press, 2005). . Tim Berners-Lee, Weaving the Web: The Original Design and Ultimate Destiny of the World Wide Web by Its Inventor (New York: HarperCollins, 1999). . "These five Al developments will shape 2021 and beyond," MIT Technology Review, January 14, 2021, https://www.technologyreview.com/2021/ 01/14/1016122/ these-five-ai-developments-will-shape-2021 -andbeyond/. . Asa Briggs and Peter Burke, A Social History of the Media: From Gutenberg to the Internet (Malden, MA: Polity Press, 2005). . David

Foster Wallace, A Supposedly Fun Thing l'il Never Do Again (New York: Little Brown, 1997). . Alan Kay, “The Infobahn is Not the Answer,” Wired, May 1994. . Chris Anderson, “The End of Theory: The Data Deluge Makes the Scientific Method Obsolete,” Wired, June 23, 2008, http://www.wired.com/science/ discoveries/ magazine/16-07/pb_theory (accessed July 15, 2010). Jennifer Rubin, "We Must End the Post-Truth Society," Washington Post, January 12, 2021. https://www.washingtonpost.com/ opinions/2021/01/ 12/we-must-end-post-truth-society/. John G. Cottone, "What Do You Know? The Illusion of Knowledge Amid COVID-19," Psychology Today, June 13, 2020, https:// Awww.psychologytoday.com/us/blog/the-cube/202006/what-do-you-know-the-illusionknowledge-amid-covid-19. "In 1,455 days, President Trump has made 30,529 false or misleading claims," Fact Checker, Washington Post, January 13, 2021, https:/ Awww.washingtonpost.com/graphics/politics/trump-claimsdatabase/. Aaron Hanlon, "Postmodernism Didn't Cause Trump. It Explains Him," Washington Post, August 31, 2018, https://www.washingtonpost.com/ outlook/postmodernism-didnt-cause-trump-it-explains-him/201 8/08/30/ 0939f7c4-9b1 2-1 1e8-843b-36e1 77f3081c_story.html. Jean-Francois Lyotard, The Postmodern Condition: A Report on Knowledge (Minneapolis: University of Minnesota Press, 1984). William S. Burroughs, Word Virus: A William S. Burroughs Reader. Eds. Ira Silverberg and James Grauerholz (New York: Grove Atlantic, 2007), p. 344. Based on Henry Jenkins, Convergence Culture: Where Old and New Media Collide (New York: New York University Press, 2006). Herbert Schiller, Herbert |. Communication and cultural domination. (White Plans, NY: International Arts and Sciences Press, 1976), pp. 9-10. Editorial, “The Half-Life of Phones,” The New York Times, Week in Review section, June 18, 2010, http:// www.nytimes.com/2010/06/20/opinion/ 20sun4.html?_r=1. Steven Johnson, Everything Bad Is Good for You (Riverhead, NY: Riverhead Books, 2005). Nicholas Carr, "Is Google Making Us Stupid?" Atlantic, July/August 2008, https://www.theatlantic.com/ magazine/archive/2008/07/is-googlemaking-us-stupid/306868/. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. Understanding Media and Culture in the 2020s Curt Steinhort, "How Multitasking Erodes Productivity and Dings Your IQ," Forbes, Feb. 20, 2020, https://www.forbes.corm/

sites/curtsteinhorst/ 2020/02/20/how-multitasking-erodes-productivity-and-dings-youriq/?sh=27dfcde3b7e1. Devin Coldewey, "We've come full rectangle: Polaroid is reborn out of The Impossible Project," TechCrunch, March 27, 2020, https://techcrunch.com/2020/03/27/weve-come-full-rectanglepolaroid-is-reborn-out-of-the-impossible-project/. Barbara Ehrenreich, Elizabeth Hess, and Gloria Jacobs, “Beatlemania: Girls Just Want to Have Fun,” In The Adoring Audience: Fan Culture and Popular Media, ed. Lisa A. Lewis (New York: Routledge, 1992). Bill Carter, “For Fox’s Rivals, ‘American Idol’ Remains a ‘Schoolyard Bully,” The New York Times, February 20, 2007, Arts Section. Peter White, "American Idol’: ABC Renews Singing Competition For Season," Deadline, May 15, 2020. https://deadline.com/2020/05/americanidol-abc-renews-for-season-4-1202935864/. John Leonard, “The Ed Sullivan Age,” American Heritage, May/June, 1997, http://www.americanheritage.com/content/ed-sullivan-age. Katie Louise Smith, "What is the most viewed video on TikTok? Here are the Top 10," Popbuzz, January 8, 2021. https:/Awww.popbuzz.com/internet/viral/most-viewed-video-tiktok/. "The Wired Guide to Influencers," Wired, December 6, 2019, https://www.wired.com/story/what-is-an-influencer/. Audrey Conklin, "How Much Money Do Social Media Influencers Make?" Fox Business News, March 20, 2020. https://www.foxbusiness.com/ ifestyle/social-media-influencer-pay. Peter Suciu, "Is Being A Social Media Influencer A Real Career?" Forbes, February 14, 2020, https://www.forbes.cor/sites/petersuciu/2020/02/ 14/is-being-a-social-media-influencer-a-real-career/?sh=3bc22578195d. “The Media and the Rwanda Genocide,” Lecture and Symposium, The Crisis States Research Centre and POLIS at the London School of Economics, January 17, 2007, http://www.|se.ac.uk/website-archive/pubicEvents/pdf/200701 17_PolisRwanda.pdf. Craig Timberg, "Twitter ban reveals that tech companies held keys to Trump’s power all along," Washington Post, January 14, 2021, https://www.washingtonpost.com/technology/2021/01/1 4/trump-twittermegaphone/. Donald G. McNeil, “Eat and Tell,” The New York Times, Dining & Wine secion, November 4, 2008. Ryan Prior, "Young YouTube influencers are increasingly marketing junk food to ellow kids, study finds," CNN, October 26, 2020, https://www.cnn.com/2020/10/26/health/youtube-influencersjunk-food-wellness/index.html. Frank Olito, "36 of the Most Popular

Conspiracy Theories in the U.S." Insider, November 11, 2020, https://www.insider.com/popular-conspiracy-theories-united-states-2019-5. Marc Fisher, John Woodrow Cox and Peter Hermann, "Pizzagate: From rumor, to hashtag, to gunfire in D.C. Washington Post, December 6, 2016, https://www.washingtonpost.com/local/pizzagate-from-rumor-tohashtag-to-gunfire-in-dc/2016/12/06/4c7def50-bbd4-11e6-94ac-3d324840106c_story.html. Kate Moody, “John Culkin, SJ: The Man Who Invented Media Literacy: 1928-1993,” Center for Media Literacy, http://www.medialit.org/readingroom/john-culkin-sj-man-who-invented-media-literacy-1928-1993. Helen Lee Bouygues, "Capitol Attack Is Dire Sign of a Need for Media Literacy," Forbes, January 12, 2021, https://www.forbes.com/sites/helenleebouygues/2021/01/12/capitol-attack-is-dire-sign-of-a-need-for-media-literacy/?sh=30892be01 56a. Beth McMurtrie, "Teaching: Tackling Disinformation With Media Literacy," Chronicle of Higher Education, January 21, 2021, https://www.chronicle.com/newsletter/teaching/2021 -01-21. Debra Holt, Pauline Ippolito, Debra Desrochers, and Christopher Kelley, “Children’s Exposure to TV Advertising in 1977 and 2004,” Federal Trade Commission Bureau of Economics Staff Report, June 1, 2007. Donald Shifrin, “Perspectives on Marketing, Self-Regulation and Childhood Obesity,” Remarks given at Federal Trade Commission Workshop July 14-15, 2005, Washington, DC. David Shaw, “A Plea for Media Literacy in our Nation’s Schools,” Los Angeles Times, November 30, 2003. Meredith Byers, “Controversy over use of Wikipedia in academic papers arrives at Smith,” Smith College Sophian, News section, March 8, 2007. Jonathan Fildes, “Wikipedia ‘shows CIA page edits.” BBC News, Science and Technology section, August 15, 2007. "Teaching with Wikipedia," University of Michigan, January 2021, https://guides.lib.umich.edu/c.php?g=2831 87 &p=1886531. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 2 Media Effects in the 2020s: “The Dark Side of TikTok” 2.1 Is TikTok Good for You? Students in the 2020s surely have heard of—or used—TikTok, the video-sharing platform from China. Some may not know its history. Created in China, the app was originally known as musical.ly, and used mostly by young people to lip sync silly songs and make small, fun videos. In 2018, the app was bought by the Chinese company ByteDance. Called Douyin in China and TikTok everywhere else, the app quickly broadened its capabilities. It offers users sounds and song snippets as well as special effects and filters. People can add their own videos and reactions to other videos. TikTok quickly became the most downloaded app around the world with FIGURE 2.1 huge markets in China and the United States. In 2021, it had 800 million active TikTok has millions of users in China and the monthly users." Celebrity partnerships helped drive its popularity, such as with United States. Jimmy Fallon in the United States and Aashika Bhatia in India. Creation of videos is easy and fun. And because the videos are short, they do not take much time or effort to view. Many people find TikTok hugely engaging and spend hours with the videos.” That all sounds harmless enough, right? But one lesson you will take away from understanding media and culture is that almost every medium has people concerned about its effects. Indeed, media effects is perhaps the largest field in TikTok the study of communication. For more than 100 years, scholars, scientists, educators, politicians, and parents have debated the effects of media. And TikTok is no Source: Ascannio/Shutterstock.com different. What are the effects of TikTok videos besides many hours spent on much laughter? Some people see nothing funny at all in TikTok. One mother told NBC News that her daughter's friend downloaded TikTok onto her daughter's phone to post videos of the two of them. “In the matter of an hour, she has 20 followers, all men, and they were starting to make [inappropriate] comments.” Other parents claim that adults use the app to solicit nude photos of children. TikTok videos have been used to bully high school females." An earnest high school column argued against “The Dark Side of TikTok,” arguing that the platform, with its videos of “conventionally beautiful” people “isn't good for body image.” And an academic study found TikTok could lead to “several mental health issues like body dissatisfaction, eating disorders, narcissistic

personalities, etc. The usage of this application has resulted in child pornography, cyberbullying and parental disengagement." And in 2020, Congress passed Act S.3455, the "No TikTok on Government Devices Act," because of concerns that the Chinese-made app might be a national security danger." It takes years or decades before the effects of a medium are understood—if they are ever understood. This chapter will give you a better perspective on the issues. It will help you understand the many controversies over media effects as well as the theories and methods that are used for its study. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 2.2 Mass Media and Their Many Messages Learning Objectives 1. Explain the different ways mass media affect culture. 2. Analyze cultural messages that the media send in terms of propaganda, violence, sex, and stereotypes. 3. Explain the ways that media celebrate consumerism. When media consumers think of media messages, they most often think of the direct messages that media bring, such as televised public service announcements or political advertisements on Facebook and YouTube. These indeed are examples of a medium's messages, the transfer of information over a medium. But what about the less obvious, more abstract, less direct messages of media? What about the studies that show young girls being ashamed of their bodies because of the many beautiful bodies they see on TikTok?™ Where does that fit into thinking on media messages? FIGURE 2.2 People get exposed to media messages from infancy. E Source: © Shutterstock, Inc. Accusations of “hidden messages” have always been an issue for the media. But as media use continues to grow, as young people get exposed to media as early as infancy, the debate concerning media messages increases in importance. The sections below will help you think about the many hidden messages of media. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok” 51 Messages about Propaganda and Persuasion My guess is that your first reaction to “propaganda” is negative. You might think it is false or misleading information put out by a government or political party. FIGURE 2.3 Th ted rati tati f“ da datesbacktoth f Benjamin Franklin used a powerful image of a e presen -day, pejorative connotation of “propagan la ates acl o the use o severed snake to emphasize the importance of mass media by World War I-era governments to motivate the citizens of many the colonies joining together during the countries to go to war. Some media outlets characterized that war as a global American Revolution. fight between Anglo civilization and Prussian barbarianism. Although some of those fighting the war had little understanding of the political motivations behind it, wartime propaganda convinced them to enlist.” Encyclopedia Britannica defines propaganda simply as the “manipulation of information to influence public opinion." This definition works well for this discussion because the study and use of propaganda has much to do with indirect as well as direct messages. As you will read in Chapter 12, World War I legitimized the advertising profession in the minds of government and corporate leaders because its techniques were useful in patriotic propaganda campaigns. Corporations quickly adapted to this development and created an Source: Library of Congress, LC-USZ62-9701 advertising boom in the 1920s by using World War I propaganda techniques to sell products." Like any type of communication, propaganda is not inherently good or bad. Whether propaganda has a positive or negative effect on society and culture depends on the motivations of those who use it and the understandings of those who receive it. People promoting movements as wide-ranging as Christianity, the American Revolution, and the communist revolutions of the 20th century have all used propaganda to disseminate their messages.” Newspapers and pamphlets that glorified the sacrifices at Lexington and Concord and trumpeted the victories of George Washington's army greatly aided the American Revolution. For example, Benjamin Franklin's famous illustration of a severed snake with the caption “Join, or Die” serves as an early testament to the power and use of print propaganda.” In an infamous example of propaganda in the news, some newspapers encouraged the Spanish-American War

of 1898 by fabricating stories of Spanish atrocities and sabotage." For example, after the USS Maine sank off the coast of Havana, Cuba, some newspapers blamed the Spanish—even though there was no evidence—fueling the public's desire for war with Spain. More than 100 years later, after a huge propaganda campaign that left much of the world unimpressed, the Bush administration led the United States to war against Iraq, claiming that the country had “weapons of mass destruction.”™ No such weapons were found. The direct and indirect messages of propaganda continue into the 2020s. The U.S. presidential elections of 2016 and 2020 were marked by allegations that foreign governments, especially Russia, used hundreds of false Facebook accounts to spread false information about Democrats and, in 2016, the Democratic candidate Hillary Clinton. One U.S. lawmaker said 2016 saw “Russian propaganda on steroids.” The comparatively unregulated nature of U.S. mass media and social media have made, for better or worse, a society in which the tools of propaganda and public persuasion are available to everyone. Messages with Media Bias? Media bias has been an issue in American culture since the founding of the nation. Newspapers of the 1700s were often created precisely to be biased, in support of a candidate, political party or cause. Only with the rise of objectivity in the late 1800s did readers come to expect that news media should strive to portray people and events without bias. Objectivity had an uneasy reign for almost 100 years. Most journalists recognized that objectivity was something to be strived for but not fully realized—human experience is subjective, not © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

objective. But the explosion of media sources in the late 1900s into the millennium, particularly cable television channels and the coming of the internet and social media, led to a new reckoning and, in some sense, a return to the partisan papers of the 1700s."" By the 2020s, partisan cable television media seem to be the norm, with Fox attracting conservative audiences, MSNBC attracting liberal audiences, and other networks staking out their own positions. “Mainstream media,” such as The New York Times, Washington Post,and CNN, are viewed with suspicion by both liberals and conservatives and media seem to be deeply polarized." Depending on where they stand on the political spectrum, people often feel media “on the other side” are biased. Surveys regularly find that trust in media is low. Charges of media bias took a complicated and dangerous turn in the mid-2olos. Largely through social media, such as Facebook, political actors could share and spread purposely false stories about their opponents. For example, as previously discussed, in what is now known as “pizzagate,” people spread word that satan-worshiping Democrats were abusing children in a Washington, DC, pizza shop, a seemingly unbelievable tale, until a man showed up with an assault rifle at the shop to liberate the children. " Although historian Robert Darnton reminds us that instances of concocted stories and “fake news” can be found throughout history, the politicized use of the term has taken on a dangerous cast in the 2020s.”" Presidents and politicians can call any news they do not like “fake news,” further eroding trust in the media and creating an environment where journalists are harassed, arrested, attacked and killed." Messages about Violence On April 20, 1999, students Eric Harris and Dylan Klebold entered their DenverFIGURE 2.4 area school, Columbine High School, armed with semiautomatic weapons and Do violent video games contribute to youth : E violence? explosives. Over the next few hours, the pair killed 12 classmates and one faculty member before committing suicide. The tragedy and its aftermath captured national attention, and in the weeks following the Columbine High School shootings, politicians and pundits worked to assign blame.” Their targets ranged from the makers of the first-person shooter video game, “Doom,” to the Hollywood studios responsible for The Matrix.” But did violent video games so desensitize the two

teenagers to violence that they could contemplate such a plan? Did movies that glorify violent solutions create a culture that would encourage people to consider such methods?™! Because modern culture is so saturated with media messages—and because the effects of media are not well understood—the issue becomes a particularly complex one. And it can be especially difficult to understand the types of effects that violent media produce. Source: © Shutterstock, Inc. A number of studies have verified certain connections between violent video games and violent behavior in young people. For example, studies have found that some young people who play violent video games reported angry thoughts and aggressive feelings immediately after playing." Other studies, such as one conducted by Chris A. Anderson and colleagues, point to correlations between the amount of time spent playing violent video games and increased incidence of aggression."*! However, these studies do not prove that video games cause violence. Video game defenders argue that violent people can be drawn to violent games, and they point to lower overall incidence of youth violence in recent years compared to past decades."" Other researchers admit that individuals prone to violent acts are indeed drawn to violent media; however, they claim that by keeping these individuals in a movie theater or at home, violent media have actually contributed to a reduction in violent social acts."* © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok” 53 Anderson and other scholars continue to study the issues to this day.” Whether violent media actually cause violence remains unknown, but unquestionably these forms of media send an emotional message to which individuals respond. Media messages are not limited to overt statements; they can also use emotions, such as fear, love, happiness, and depression. These emotional reactions partially account for the intense power of media in our culture, power that can lead to triumph and tragedy. Messages about Stereotypes Walter Lippmann helped usher in social science studies of stereotypes—in 1922—with his great book, Public Opinion.®" For Lippmann, stereotypes were a necessary defense against the complexity of modern life. He said, “The systems of stereotypes may be the core of our personal tradition, the defenses of our position in society.“ Lippmann expanded further: They are an ordered, more or less consistent picture of the world, to which our habits, our tastes, our capacities, our comforts and our hopes have adjusted themselves. They may not be a complete picture of the world, but they are a picture of a possible world to which we are adapted. In that world people and things have their well-known places, and do certain a things. We feel at home there. We fit in. We are members. We know the way around.” Although Lippmann felt that stereotypes were an essential aspect of human thought, he also knew that stereotypes could be dangerous, powerful devices used to oppress people. Cultural i r 4s ; ; aa : An image or character that stereotypes can degrade and marginalize certain groups. The history of mass media is replete with generalizes and damaging stereotypes. Television and magazines throughout the 2oth century often portrayed oversimplifies a particular women in submissive, domestic roles, both reflecting and reinforcing the cultural limitations group of people. imposed on women at the time. Advertising icons developed during the early 20th century, such as the Cream of Wheat chef, similarly reflected and reinforced a submissive, domestic servant role for stereotype African Americans. One of the most famous—infamous—of these advertising icons, Aunt FIGURE 2.5 Jemima, was created in the late 1800s. The character was designed to specifically Quaker Oats tried to change the racist imagery recreate the enslaved Black woman who made the meals for the white family. of Aunt Jemima by taking off her

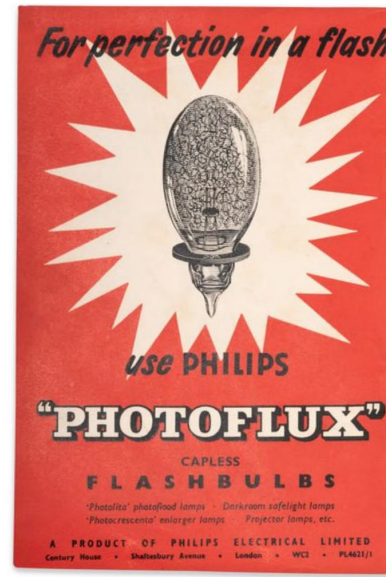
kerchief and giving her earrings. Indeed, the founders of the Quaker Oats brand hired a formerly enslaved woman to portray Aunt Jemima at the 1893 World's Fair in Chicago before using the same image on its pancake mix and syrups for more than a century. Even in the 1950s, ads showed Aunt Jemima superimposed over an image of a plantation and a riverboat. Only in the late 1900s did the company try to soften the racist stereotype, for example, by removing the kerchief around her head or giving her earrings. In 2020, Quaker Oats, owned by Pepsico since 2001, announced that the name and image would finally be changed. It is interesting that TikTok might have helped bring about the change. Quaker Oats offered its decision on Aunt Jemima days after a TikTok video describing the brand's history was shared widely on social media. The company acknowledged that Aunt Jemima's origins Source: George Wirt/Shutterstock.com were "based on a racial stereotype."* And in February 2021, Pepsico announced that Aunt Jemima would soon be known as the Pearl Milling Company. The list of peoples stereotyped by mass media is long, perhaps limitless, and likely includes all of us at some point: college-aged women, college-aged men, fraternities, sororities, international students, professors, urban people, rural people, and on and on. Understanding media and culture © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

54 Understanding Media and Culture in the 2020s means always having to be watchful for the harmful stereotypes that seem to be an inescapable part of life. (m) Mammy, Jezebel, and Sapphire: Stereotyping Black Women in Media This video discusses the common stereotypes of Black women. 7 j THE LISTENING POST AUJAZEERA ei 4 4 STEREOTYPES ; BLACK'WOMEN)IN MEDIA View in the online reader Messages about Sex In many types of media, sexual content—and its strong emotional message—can Blaa es 2.6 Jsvaonodi eaout be prolific. Sexual content, sometimes hidden innuendo, sometimes overt and Iim ratings were qaeveliopea to protect youtns 7 2 A ” 5 from “inappropriate” content. graphic, has been part of every medium. What kinds of messages does it convey? As often happens with study of media, most research has been devoted to children and young people. The thinking is that adults are mature enough THE FOLLOWING FILM HAS BEEN to “handle” sexual content in media, while children and young people need proAPPROVED tection from parents and society. You are likely familiar with ratings schemes for FOR ALL AUDIENCES films, such as PG (parental guidance) and PG-13 (parental guidance with no one under 13). ‘| GENERAL AUDIENCES Researcher Jane Brown thinks part of the reason children watch sexual content is related to puberty and their desire to learn about sex. While many parents Source: © Shutterstock, Inc. are hesitant to discuss sex with their children, the media can act like a “super peer,” providing information in movies, television, music, and magazines. A study by Brown and other researchers at the University of North Carolina, “Sexy Media Matter: Exposure to Sexual Content in Music, Movies, Television, and Magazines Predicts Black and White Adolescents’ Sexual Behavior,” found that young people with heavy exposure to sexually themed media, ranging from music to movies, are twice as likely to engage in early sexual behavior as young people with light exposure. Although the study does not prove a conclusive link between sexual behavior and sexually oriented media, researchers concluded that media acted as an influential source of information about sex for these youth groups.®" And recent studies confirm these results." In the 2020s, “protecting” children and youths from sexual content in the media is complicated by easy access to the internet, especially social media, and streaming movies and television programs. The

guidance from most medical professionals suggests that forbidding access to these many media outlets would be futile and that parents instead should seek to educate children about the dangers and possibilities of media. The research affirms a positive role for media that “can make a substantial contribution to virtually every health concern that pediatricians and parents have © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok” about young people—aggression, sex, drugs, obesity, self-image and eating disorders, depression and suicide, even learning disorders and academic achievement.”*” Messages about Consumerism Some of the more subtle but powerful messages in American media are about consumerism and consumption. We have already discussed that the United States made a fateful decision when it decided that the emerging radio system in the country would be funded by advertising, rather than licenses and fees as in Europe." That decision extended to television, destining American viewers to endless messages to buy, consume, and buy some more. Yet your understanding of media and culture will be more nuanced if you recognize the less obvious messages about consumerism that you ... consume each day. Often the content of the media—in between the advertising on television, radio, newspaper, magazines, Facebook, Twitter, Instagram and more—is itself a celebration of consumerism and capitalism. For example, Sex and the City was a hugely popular television show in the late 1990s and early 2000s and is still often streamed today. The show was premised on the lives of four women in their 30s living in New York City. Many media critics and scholars have pointed out that the show showcased fashionable New York apartments, stores, and restaurants, an obsession with material goods, and the act of shopping as “therapy.” Numerous plots are resolved by consumption. FIGURE 2.7 Print ad featuring a woman with a still camera, advertising a flashbulb. “PHOTOF.LUXSource: Billy Watkins/Shutterstock.com Yet Sex and the City was only building upon a long history of American media seeing women as the “chief purchasing agents” of the family with advertisements, television shows, and magazines directed at them. “This strategy appeared most often in promotions for products long associated with women, such as food, fashion, and cosmetics,” notes scholar Kathy L. Peiss. “It also surfaced © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

SNAP!
It's easy with flash
PHILIPS


For perfection in a flash
use PHILIPS
"PHOTOFLUX"
CAPLESS
FLASHBULBS
'Photolita' photoflood lamps · Darkroom safelight lamps
'Photocrescenta' enlarger lamps · Projector lamps, etc.
A PRODUCT OF PHILIPS ELECTRICAL LIMITED
Century House • Shaftesbury Avenue • London • WC2 • PL6621/1

 when companies repositioned consumer goods initially associated with men in order to expand the market.””! Social media has brought its own celebration of consumerism. Scholars have noted the many photos and videos of new purchases and products that fill the feeds of Twitter, Facebook, Instagram and TikTok. “Humans are social creatures, and we have a tendency to evaluate our own standing in life relative to how our friends and neighbors are doing,” writes Washington Post reporter Christopher Ingraham. “We want to keep up with the Joneses, and stay ahead of the Smiths. Because of this, when we see other people spending money, we have a tendency to think that we can—or should—be spending, too.” The headline to his article: “Your friends’ social media posts are making you spend more money, researchers say." Key Takeaways e Propaganda is now often understood in negative terms but has its roots in political persuasion. e Studies are inconclusive on whether violent movies and video games can lead individuals to violence. e Media are powerful vehicles for spreading and maintaining cultural stereotypes. e Media have long carried sexual content, and different cultural periods have attempted to regulate that content. e Media are vehicles for the celebration of capitalism and consumerism. Exercises Select one of your favorite media. Choose one that you spend a lot of time with, such as television, Facebook, TikTok, or YouTube. Over the course of a half hour with that medium, how many celebrations of consumerism do you see? Some of these may be direct, such as advertisements. Others might be indirect, such as a friend showing off a new car. 2.3 Media Effects Theories Learning Objectives 1. Define theory. 2. Identify the basic theories of media effects. 3. Explain the uses of various media effects theories. We learn theories pretty early in our education, such as Darwin's theory of evolution and Einstein's theory of relativity. We talk a lot about theory in college classes. But what exactly is... theory? A simple definition is that theory is an idea or a system of ideas intended to explain something. theory An idea or a system of ideas intended to explain somerniiig: With the explosion of “mass” media in the 20th century, people wondered about the effects of those media. As we have seen, the media can have many messages, with propaganda, violence, sex, stereotypes, and rampant consumption. What are the effects of all those messages? To study media effects—just like

evolution—you need a theory. With something as big and ever-changing as media, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok” 57 you will probably end up with lots of theories. And indeed, scholars have developed many different approaches and theories to study media effects. (m) Media Effects This video focuses on the effects of media. View in the online reader Direct Effect Theory One of the earliest theories of media effects was based on widespread fear that new, mass media direct effects theory messages could outweigh other stabilizing cultural influences, such as family and community. This h l ini thi d dth di ivel d di A theory that assumes theory, prevalent in the 1920s and 1930s, assumed that audiences passive y accepted media mes- audiences passively sages and would react and respond. It was therefore called the direct effects theory of media accept media messages studies. The theory has also been called the “hypodermic” model with the visual image of the media and react to those a a hypodermic needle injecting its message into people! Meme (m) “War of the Worlds” 1938 Radio Broadcast Click on the play button below to listen to the “War of the Worlds” broadcast or you can read the full transcript of broadcast here. The War of the Worlds the Ai View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 A somewhat infamous example of direct effects was a 1938 radio broadcast by Orson Welles of the H.G. Wells science fiction novel, War of the Worlds, about an outer space invasion. The broadcast was designed to simulate emergency radio news alerts about the landing of space invaders in New Jersey. According to some, an estimated 6 million people listened to the show, with an incredible 1.7 million believing it to be true. Some listeners called loved ones to say goodbye or ran into the street armed with weapons to fight off the invading Martians of the radio play. In Grovers Mill, New Jersey—where the supposed invasion began—some listeners reported nonexistent fires and fired gunshots at a water tower thought to be a Martian landing craft.“ Although scholars today wonder just how many people actually panicked, the reaction to the broadcast was used as an example of direct effects." A common criticism of direct effect theory is that it views people as passive. Indeed, a significant division among media studies theorists is over the belief that audiences are either passive or active. In direct effects theory, the assumption is that audiences passively accept the messages that media give them. Other theories see an active audience that makes informed, rational decisions about media consumption. The Two-Step Flow Theory Many scholars felt that the direct effects theory was too simple. The results of the People’s Choice Study challenged the theory. Conducted in 1940, the study attempted to analyze the effects of political campaigns on voter choice. Researchers found that voters who consumed the most media had generally decided upon a candidate. However, undecided voters generally turned to informed family and community members to help them decide. The study thus discredited the direct effects model. It showed media effects are complicated by other factors.“ We can still see this theory in action today as active Facebook users share news with others ina “two-step flow.” In 2021, the theory took a real technological turn as advocates called for “much more transparency into the inner workings of the black-box algorithms that Twitter, Facebook, YouTube and other major platforms use to rank feeds, recommend content, and usher users into private groups, many of which have been responsible for amplifying conspiracy theories and extremist views.” Agenda-Setting Theory agenda-setting Another contrast to

direct effects is agenda-setting theory. This theory states that mass media theory determine the issues that are of most importance to a society. Another way of saying this is that the media dont tell us what to think, but what to think about. Under this theory, the issues that A theory stating that the . i , : aes mass media determine the receive the most attention from media become the issues that the public discusses, debates, and issues the public considers demands action on. This means that the media are determining what issues and stories the public inper thinks about. Another impact under this theory: When the media fail to address a particular issue, it becomes marginalized in the minds of the public." When critics claim that a particular media outlet has an agenda, they are drawing on this theory. Agendas can range from a perceived liberal bias in the news media to the propagation of cutthroat capitalist ethics in films. For example, agenda-setting theory explains such phenomena as the rise of public opinion against smoking. Before the mass media began taking an antismoking stance, smoking was considered a personal health issue. By promoting antismoking sentiments through advertisements, public relations campaigns, and a variety of media outlets, the mass media moved smoking into the public arena, making it a public health issue rather than a personal health issue." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok” 59 Media scholars who specialize in agenda-setting research study the salience, or relative impor- Antismoking tance, of an issue and then attempt to understand what causes it to be important. The relative Campaigns salience of an issue determines its place within the public agenda, which in turn influences public Through a variety of policy creation. Agenda-setting research traces public policy from its roots as an agenda through antismoking campaigns, the ; or . ‘ ; i health risks of smokin its promotion in the mass media and ultimately to its final form as a law or policy.“” be ote a public ag er A A number of criticisms have dogged agenda-setting theory. Chief among these is that agendasetting studies are unable to prove cause and effect; essentially, no one has truly shown that the ane FROM A media agenda sets the public agenda and not the other way around. An agenda-setting study could j | connect the prevalence of a topic in the media with later changes in public policy and may conclude that the media set this agenda. However, policy makers and lobbyists often conduct public relations efforts to encourage the creation of certain policies. View in the online reader Uses and Gratifications Theory Scholars of uses and gratifications theory shift the focus. They study the ways the public conuses and sumes media. This theory states that consumers use the media to satisfy specific needs or desires. gratifications theory For example, you may enjoy watching a show like Dancing With the Stars while simultaneously Ahea siene hei tweeting about it on Twitter with your friends. Many people use the internet to seek out entertain- individuals use media to ment, to find information, to communicate with like-minded individuals, or to pursue self- satisfy specific needs or expression. Each of these uses gratifies a particular need, and the needs determine the way in ceses, which media are used. By examining factors of different groups’ media choices, researchers can determine the motivations behind media use." A typical uses and gratifications study explores the motives for media consumption and the consequences associated with use of that media. By studying how and why people watch Dancing With the Stars while using Twitter, scholars suggest people are using the internet as way to be entertained and to connect with friends. Researchers have identified a number of common motives for media consumption. These include relaxation,

social interaction, entertainment, arousal, escape, and a host of interpersonal and social needs. By examining the motives behind the consumption of a particular form of media, researchers can better understand both the reasons for that medium's popularity and the roles that the medium fills in society. A study of the motives behind a given user's interaction with Facebook, for example, could explain the role Facebook takes in society and the reasons for its appeal. Uses and gratifications theories of media are often applied to contemporary media issues. The analysis of the relationship between media and violence that you read about in preceding sections exemplifies this. Researchers employed the uses and gratifications theory in this case to reveal a nuanced set of circumstances surrounding violent media consumption; it was not that violent media made individuals violent but individuals with aggressive tendencies were drawn to violent media." The very premise of the uses and gratifications theory has drawn criticism. The critique is called "functionalism." The uses and gratifications theory implicitly justifies and reaffirms the functional place of media in the public sphere. However, critics say that people do not always use media to fulfill a function. They ask whether other unconscious motivations or social rituals might be at play. Furthermore, because it focuses on personal, psychological aspects of media, the theory cannot question whether media are artificially imposed on an individual. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

symbolic interactionism A theory stating that the self is derived from and develops through human interaction. FIGURE 2.8 Apple and Google work for months to develop icons and symbols. z F Source: rvlsoft/Shutterstock.com spiral of silence A theory stating that individuals who hold a minority opinion silence themselves to prevent social isolation. GET IT ON Google Play 4 Download on the @ App Store Symbolic Interaction Theory Another commonly used media theory, symbolic interactionism, states that people learn to interpret and give meaning to the world through their interactions with others. And these interactions take place through the use of symbols—especially words and images. To effectively communicate, people use symbols with shared cultural meanings. Symbols can be constructed from just about anything, including material goods, education, or even the way people talk. Consequentially, these symbols are instrumental in the development of the self. This theory emphasizes the important role the media play in creating and propagating shared symbols. Because of the media's power, it can construct symbols on its own. By using symbolic interactionist theory, researchers can look at the ways media affects a society's shared symbols and, in turn, the influence of those symbols on the individual.*" One of the ways the media create and use cultural symbols to affect an individual's sense of self is advertising. Advertisers work to give certain products a shared cultural meaning to make them desirable. For example, when you see someone driving a BMW, what do you think about that person? You may assume the person is successful or powerful because of they are driving. Ownership of luxury automobiles signifies membership in a certain socioeconomic class. Equally, technology company Apple has used advertising and public relations to : attempt to become a symbol of innovation and nonconformity. Use of an Apple E product, therefore, may have a symbolic meaning and may send a particular mes = e sage about the product's owner. Media also propagate other noncommercial symbols. National and state flags, religious images, and celebrities gain shared symbolic meanings through their representation in the media. Spiral of Silence Theory The spiral of silence theory states that those who hold a minority opinion often silence themselves to prevent social isolation. People try not to be in the minority or thought of as different. The theory

can explain the role of mass media in the formation and maintenance of dominant opinions. As minority opinions are silenced, the illusion of consensus grows, and so does social pressure to adopt the dominant position. This creates a self-propagating loop in which minority voices are reduced to a minimum and perceived popular opinion sides wholly with the majority opinion. For example, prior to and during World War II, many Germans opposed Adolf Hitler and his policies. However, the Nazis were loud and aggressive and some people kept their opposition silent out of fear of isolation and stigma. The spiral of silence theory arose from the work of the German political scientist Elisabeth Noelle-Neumann. Because the media is one of the most important gauges of public opinion, this theory is often used to explain the interaction between media and public opinion. According to the spiral of silence theory, if the media propagate a particular opinion, then that opinion will effectively silence opposing opinions through an illusion of consensus. This theory relates especially to public polling and its use in the media. The assumption is that if people are told a candidate is going to lose, they might be less likely to vote for that candidate or not vote at all. It is one of the reasons that news organizations do not “call” the winner of elections before polls close throughout the country." Although many regard the spiral of silence theory as useful when applying its broadest principles, it is weak when dealing with specifics. For example, the phenomenon of the spiral of silence is most visible in individuals who are fearful of social isolation. Those who are less fearful are less © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 likely to be silent if public opinion turns against them. Nonconformists contradict the claims of the spiral of silence theory. Once again, social media has complicated this theory in the 2020s. In the United States, for example, once-fringe groups, such as white supremacy organizations, can now communicate together online, sharing information, making plans, and creating a sense of community previously restricted to small geographical areas. FIGURE 2.9 The spiral of silence theory suggests that many Germans may have opposed Nazi policies but were afraid to speak out. Source: Everett Collection/Shutterstock.com Media Logic Theory The media logic theory offers an interesting way to study media. It states that common media formats and styles shape how the media create shows and programs and also how people understand f those shows and programs. We learn early on the “logic” of a local news show, for example. It starts peo steng uae! i : P 8 ` Y & ý pie. common media formats with music and introduces the anchors. A “top story” will lead the newscast. Other, lesser stories and styles serve as a way will follow. There will be commercials followed by other stories and then weather and sports. of perceiving the world. media logic Media consumers need engage for only a few moments with a particular television program to understand that it is a news show, a comedy, or a reality show. Other media forms can “borrow” the logic of others. For example, films can be made about news anchors, some serious and some comical. Media logic affects institutions as well as individuals. The modern televangelist has evolved from the adoption of television-style promotion by religious figures, while the utilization of television in political campaigns has led candidates to consider their physical image as an important part of a campaign. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

cultivation analysis A theory stating that heavy exposure to media cultivates an illusory perception of reality. FIGURE 2.10 Cultivation Analysis Theory The cultivation analysis theory states that heavy exposure to media causes individuals to develop—or cultivate—a perception of reality based on the most repetitive and consistent messages of amedium. This theory most commonly applies to analyses of television because people watch it so often. Under this theory, someone who watches a great deal of television may form a picture of reality that does not correspond to actual life. Violent acts, whether those reported on news programs or portrayed on television dramas, for example, greatly outnumber violent acts that most people would encounter in their daily lives. An individual who watches a great deal of television, however, may come to view the world as more violent and dangerous than it actually is. Cultivation analysis projects involve a number of different areas for Children can be mesmerized by television. research, such as the differences in perception between heavy and light users of Source: © Shutterstock, Inc. media. To apply this theory, the media content that an individual normally watches must be analyzed for various types of messages. Then, researchers must consider the given media consumer's cultural background of individuals to correctly determine other factors that are involved in their perception of reality. For example, the socially stabilizing influences of family and peer groups influence children's television viewing and the way they process media messages. If an individual's family or social life plays a major part in her life, the social messages that she receives from these groups may compete with the messages she receives from television. Scholar George Gerbner is most associated with work on cultivation theory. Cultivation analysis has been used most often in studies of television and violence, and critics have faulted cultivation analysis theory for relying too heavily on a broad definition of violence. Detractors argue that because violence means different things to different subgroups and individuals, any claim that a clear message of violence could be understood in the same way by an entire culture is false. This critique would necessarily extend to other studies involving cultivation analysis. Different people understand media messages in varying ways, so broad claims can be problematic. Marshall McLuhan’s Influence: The Medium Is

the Message As noted in Chapter 1, during the early 1960s, English professor Marshall McLuhan wrote two books that had an enormous effect on the history of media studies. Published in 1962 and 1964, respectively, the Gutenberg Galaxy and Understanding Media both traced the history of media technology and illustrated the ways these innovations had changed both individual behavior and the wider culture. Unlike most of the scholars and theories above, McLuhan did not focus on the content of the media. He focused on the medium itself and its effect on producing and consuming media. Understanding Media introduced the phrase that McLuhan became most famous for: “The medium is the message.” This notion represented a novel take on attitudes toward media—that the media themselves are instrumental in shaping human and cultural experience. His bold statements about media gained McLuhan a great deal of attention as both his supporters and critics responded to his sometimes utopian views about the ways media could transform 20th-century life. For example, McLuhan spoke of a the world becoming a “global village,” as communication and transportation technology allowed people to speak to anyone or travel anywhere, just like in a village. It was a time when Cold War paranoia was at its peak and the Vietnam War was a hotly debated subject. Although 1960s-era utopians received these statements positively, social realists found them cause for scorn. Despite—or perhaps because of—these controversies, McLuhan became a pop culture icon, mentioned frequently in the television sketch-comedy program Laugh-/n and appearing as himself in Woody Allen’s film Annie Hall. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 2 Media Effects in the 2020s: “The Dark Side of TikTok” The internet and its accompanying cultural revolution have made McLuhan’s bold visions seem like prophecies. Indeed, his work has received a great deal of attention in recent years. Analysis of McLuhan’s work has, interestingly, not changed very much since his works were published. His supporters point to the hopes and achievements of digital technology and the utopian state that such innovations promise. The current critique of McLuhan, however, is a bit more revealing of the state of modern media studies. Media scholars are much more numerous now than they were during the 1960s, and many of these scholars criticize McLuhan’s lack of methodology and theoretical framework. Despite his lack of scholarly diligence, McLuhan had a great deal of influence on media studies. Indeed, one of McLuhan’s great achievements is the popularization of the concept of media studies. His work, perhaps ironically, brought the idea of media effects into the public arena and created a new way for the public to consider the influence of media on culture. &4! Key Takeaways e The early theory of media studies—direct effects—assume that media audiences passively accept media messages and exhibit predictable reactions in response to those messages. e Later media theories generally do not give as much power to the media, such as the agendasetting theory, or give a more active role to the media consumer, such as the uses and gratifications theory. e Other theories focus on specific aspects of media influence, such as the spiral of silence theory’s focus on the power of the majority opinion, or the symbolic interactionism theory’s exploration of shared cultural symbolism. e Media logic and cultivation analysis theories deal with how media consumers’ perceptions of reality can be influenced by media messages. e Marshall McLuhan emphasized another way to study media—by focusing on the medium itself. Exercises 1. Media theories have a variety of uses and applications. Research one of the following topics and its effect on culture. Examine the topic using at least two of the approaches discussed in this section. Then, write a one-page essay about the topic you've selected. e Media bias e Internet habits e Television's effect on attention span e Advertising and self-image e Racial stereotyping in film 2. Many of the theories discussed in this section were developed decades ago. Identify how each of these theories can be used today. Do you think these theories are still

relevant for modern social media, such as Facebook and TikTok? Why? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 2.4 Methods of Studying Media Learning Objectives 1. Identify the prominent media research methods. 2. Explain the uses of media research methods in a research project. Media theories provide the framework for the study of media. These studies can be as as simple as looking at how 10-year-old children react to cereal advertisements to as broad as how internet use affects literacy. Once researchers visualize a project and determine a theoretical framework, they must choose the best research methods to study it. Contemporary research methods are greatly varied and can range from analyzing old newspapers to performing controlled experiments. Content Analysis Content analysis is a research technique that, unsurprisingly, involves analyzing the content of various forms of media. Through content analysis, researchers hope to understand both the people A research method in ; ; : ; waea he canen a? who created the content and the people who consumed it. A typical content analysis project does media is analyzed. not require elaborate experiments. Instead, it simply requires access to the appropriate media to analyze, making this type of research an easier and inexpensive alternative to other forms of research involving complex surveys or human subjects. content analysis Content analysis studies require researchers to define what types of media to study. For example, researchers studying violence in the media would need to decide which types of media to analyze, such as television, and the types of formats to examine, such as children's cartoons. The researchers would then need to define the terms used in the study; media violence can be classified according to the characters involved in the violence (strangers, family members, or racial groups), the type of violence (self-inflicted, slapstick, or against others), or the context of the violence (revenge, random, or duty-related). These are just a few of the ways that media violence could be studied with content-analysis techniques." Archival Research Studies that want to analyze older media or documents from the past engage in archival research, which focuses on reviewing historical documents such as old newspapers, company histories, and past publications. Old local newspapers are often available on microfilm or digitized at local libraries or at the newspaper offices. University libraries generally provide access to archives of national publications such as The New York Times.

Increasingly, entire archives are being digitized and can also be found in online databases or on websites. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Older radio programs are available for free, streaming, or paid download through a number of online sources. Many television programs and films have FIGURE 2.11 The “Wayback Machine” is a fascinating archive of old websites. also been made available for free download, or for rent or sale through online distributors. Performing an online search for a particular title will reveal the options available. Resources such as the Internet Archive (see here)—also known as the Wayback Machine—work to archive a number of media sources. One important role of the Internet Archive is website archiving. Internet archives are invaluable for a study of online media because they store websites that have been deleted or changed. Unlike paper sources, digital sources can disappear. These archives have made it possible for internet content analyses that would have otherwise been impossible. Source: Sharaf Maksumov/Shutterstock.com Surveys Surveys are ubiquitous in modern life. Questionnaires record data on anything from political preferences to personal hygiene habits to classroom evaluations. FIGURE 2.12 : : Graphic announcing a new survey Media surveys generally take one of the following two forms. A descriptive survey aims to find the current state of things, such as public opinion or consumer preferences. In media, descriptive surveys establish televi- WE W ANT sion and radio ratings by finding the number of people who watch or listen to particular programs. Those ratings, such as the Nielsen ratings, can decide the YOUR future of the shows. An analytical survey, however, does more than simply document a current FEEDBACK situation. Instead, it attempts to find out why a particular situation exists. Researchers pose questions or hypotheses about media and then conduct analytical surveys to answer these questions. Analytical surveys can determine the relationship between different forms of media consumption and the lifestyles and habits of media consumers. In the 2020s, for example, many surveys are done to understand trust in media." Source: VELvector/ Shutterstock.com Surveys can employ either open-ended or closed-ended questions. Openended questions require the participant to generate answers in their own words, while closedended questions force the participant to select an answer from a list. Although open-ended questions allow for a greater variety of answers, the results of closed-ended questions are easier to tabulate. Although surveys are

useful in media studies, effective use requires keeping their limitations in mind. Social Role Analysis As part of child rearing, parents teach their children about social roles. When parents prepare children to attend school, for example, they explain the basics of school rules and what is expected of a student—to help the youngsters understand the role of students. Like the role of a character in a play, this role carries specific expectations that differentiate school from home. Adults often play a number of different roles as they navigate between their responsibilities as parents, employees, friends, and citizens. Any individual may play a number of roles depending on their specific life choices. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 social role analysis A reseach method that analyzes the roles that individuals take in the media. depth interview A research method in which researchers conduct lengthy interviews with test subjects. focus groups A group interview in which participants respond to questions posed about a certain subject. Social role analysis of the media involves examining various individuals in the media and analyzing the type of role that each plays. Role analysis research can analyze media content for the roles depicted for men, women, children, members of a racial minority, or members any other social group. For example, in the early decades of television, women were consistently shown as housewives, even when women were actively moving into the workforce. Analyzing roles used in media allows researchers to gain a better understanding of the messages that the mass media sends.®" Depth Interviews The depth interview is an anthropological research tool that is also useful in media studies. Depth interviews take surveys one step further by allowing researchers to directly ask a study participant specific questions to gain a fuller understanding of the participant's perceptions and experiences. Depth interviews have been used in research projects that follow newspaper reporters to find out their reasons for reporting certain stories and in projects that attempt to understand the motivations for reading romance novels. Depth interviews can provide a deeper understanding of the media consumption habits of particular groups of people.™ Focus Groups Like depth interviews, focus groups allow researchers to better understand public responses to media. Unlike a depth interview, however, a focus group allows the participants to establish a group dynamic that more closely resembles that of normal media consumption. In media studies, researchers can employ focus groups to judge the reactions of a group to specific media styles and to content. This can be a valuable means of understanding the reasons for consuming specific types of media." FIGURE 2.13 Focus groups are effective ways to obtain a group opinion on media. SSA WET | || PE Source: © Shutterstock, Inc. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Rhetorical Analysis Rhetorical analysis involves closely examining the “styles” used by different media and attempting to understand the kinds of messages those styles convey. Media styles refer to form, presentation, composition, use of metaphors, and reasoning structure. Rhetorical analysis reveals the messages Psat atom not apparent in a strict reading of content. Studies involving rhetorical analysis have focused on in media. media such as advertising to better understand the rhetorical devices in media messages.” French theorist Roland Barthes famously studied a Panzani Italian food advertisement to show the many coded messages that underlie even a seemingly simple advertisement. rhetorical analysis Experiments Media research studies also sometimes use controlled experiments that expose a test group to an experience involving media and measure the effects of that expe- FIGURE 2.14 ; ; Many types of data are gathered in media rience. Researchers then compare these measurements to those of a control research. group that had key elements of the experience removed. For example, researchers may show one group of children a program with three incidents of cartoon violence and another control group of similar children the same program without the violent incidents. Researchers then ask the children from both groups the same sets of questions, and the results are compared. Other common experiments in media use involve eye-tracking studies, which follow the human eye as it moves around magazine page or Facebook feed. Participant Observation In participant observation, researchers try to become part of the group they are studying. Although this technique is typically associated with anthropological as . : : , Source: Joabro17, https:// commons.wikimedia.org/ studies in which a researcher lives with members of a particular culture to gain a wiki/ File:Eyetracker1 jpg. deeper understanding of their values and lives, it is also used in media research. participant Media consumption often takes place in groups. Families or friends gather to watch favorite observation programs, children may watch Saturday morning cartoons with a group of their peers, and adults A research method in may host viewing parties for televised sporting events or awards shows. These groups reveal which researchers try to become a part of the insights into the role of media in the lives of the public. A researcher might

join a group that Groupe they are SUWENG: watches football together and stay with the group for an entire season. During the pandemic, in 2021, the Centers for Disease Control felt the need to give guidelines for Super Bowl watch parties, some of which would be studied by media." By becoming a part of the group, the researcher becomes part of the experiment and can reveal important influences of media on culture.™! Researchers have studied online role-playing games, such as World of Warcraft, in this manner. These games reveal an interesting aspect of group dynamics: Although participants are not in physical proximity, they function as a group within the game. Researchers are able to study these games by playing them. In the book Digital Culture, Play, and Identity: A World of Warcraft Reader, a group of researchers discussed the results of their participant observation studies. The studies reveal the surprising depth of culture and unwritten rules that exist in the World of Warcraft universe and give important interpretations of why players pursue the game with such dedication.™! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Key Takeaways e Media research methods are the procedures for carrying out a research project. These methods include content analysis, surveys, focus groups, experiments, and participant observation. e Research methods generally involve either the content of media or the use of media by test subjects. Methods involving test subjects include surveys, depth interviews, focus groups, and experiments. Analysis of media can include content, style, format, social roles, and archival analysis. Exercises Media research methods offer a variety of procedures for performing a media study. Each of these methods varies in cost; thus, a project with a lower budget would be prohibited from using some of the more costly methods. Consider a project on teen violence and video game use. Then answer the following short-response questions. Each response should be a minimum of one paragraph. e Which methods would a research organization with a low budget favor for this project? Why? e How might the results of the project differ from those of one with a higher budget? 2.5 End-of-Chapter Material End-of-Chapter Assessments 1. Questions for Section 2 a. List three historical events that have relied on propaganda. b. Provide three examples of cultural messages that the media send. c. How have new media affected older forms of media? 2. Questions for Section 3 a. How does agenda-setting theory differ from direct effects theory? b. Use the spiral of silence to explain media coverage of elections. c. Why would uses and gratifications theory be an appropriate theory for a study of internet purchasing habits? 3. Questions for Section 4 a. Name the different types of media analysis techniques and explain their uses. b. Explain the differences among a survey, a depth interview, and a focus group. c. What resources would be important for a project analyzing the historical representation of women in advertising? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

15. 16. 17. Chapter 2 Critical Thinking Questions Media Effects in the 2020s: “The Dark Side of TikTok” 1. The media have become an ever-increasing part of modern life. How do you think the media and their messages have affected you personally? 2. Media studies attempt to understand the role that the media play in culture and in individual lives. Consider the media theories discussed in this chapter. Which ones do you find the most convincing and why? Which ones do you find least convincing? 3. Among the methods used to analyze audiences, which do you think would guarantee the most accurate results? How does this affect your opinion of studies that use other results? Career Connection Media studies are used in a variety of professions and capacities. These range from university researchers to small-time music groups that want to assess their online presence. List two prospective careers, such as in sports, music, business or others, and think of one way that media studies could be beneficial in each. Endnotes . "TikTok By the Numbers," Omnicore Agency, January 6, 2021, https://www.omnicoreagency.com/tiktok-statistics/. . "What is TikTok?" Influencer Marketing Hub, October 26, 2020. https://influencermarketinghub.com/what-is-tiktok/. . "The Negative Impact of TikTok on Teens," Smart Social, January 21, 2020, https://smartsocial.com/negative-impact-tiktok/. . "The Dark Side of TikTok," Berkeley High Jacket, September 17, 2020, https://berkeleyhighjacket.com/2020/entertainment/the-dark-side-of-tiktok-exploring-the-dangers-posed-to-todays-teens/. . Badriya Abdul Jaffar et. al, "Living in a Moment: Impact of TikTok on Influencing Younger Generation into Micro-Fame," Journal of Content, Community & Communication, Amity School of Communication Vol. 10 Year 5, December 2019. httos:/ Avww.amity.edu/gwalior/jccc/pdf/ jocc-12-19-19.pdf. . "8.3455 - No TikTok on Government Devices Act," Congress. Gov, August 6, 2020, https://www.congress.gov/bill/1 1 6th-congress/senate-bill/3455. . Sarah Kaufman, "'It's not worth it': Young women on how TikTok has warped their body image," NBC News, July 19 2020, https://www.nbcnews.com/tech/tech-news/it-s-not-worth-it-young-women-how-tiktokhas-n1234193. . Mark Crispin Miller, introduction to Propaganda, by Edward Bernays Brooklyn, NY: IG Publishing, 2005), 11. . Encyclopedia Britannica, —https://www.britannica.com/summary/propaganda. . Mark Crispin Miller,

introduction to Propaganda, by Edward Bernays Brooklyn, NY: IG Publishing, 2005), 12. . Garth S. Jowett and Victoria O'Donnell, Propaganda and Persuasion (Thousand Oaks, CA: Sage, 2006), 60-61. . Garth S. Jowett and Victoria O'Donnell, Propaganda and Persuasion (Thousand Oaks, CA: Sage, 2006), 80-81. . Garth S. Jowett and Victoria O'Donnell, Propaganda and Persuasion (Thousand Oaks, CA: Sage, 2006), 1038-104. . David L. Altheide and Jennifer N. Grimes, "War Programming: The Propaganda Project and the Iraq War," The Sociological Quarterly Vol. 46, No. 4 (Autumn, 2005), pp. 617-643. Patricia Zengerle, "Russian 'propaganda on steroids' aimed at 2016 U.S. election," Reuters, March 30, 2017. https://www.reuters.com/article/ususa-russia-congress/russian-propaganda-on-steroids-aimed-at-201 6-us-election-lawmaker-idUSKBN17126T. Brent Cunningham, "Rethinking Objectivity," Columbia Journalism Review, July/August 2003, https://archives.cjr.org/feature/rethinking_objectivity.php. Rani Molla, "Social media is making a bad political situation worse," Vox, November 10, 2020, _ https:/Awww.vox.com/recode/ 21534345/polarization-election-social-media-filter-bubble. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. Megan Brenan, "Americans Remain Distrustful of Mass Media," Gallup, September 30, 2020, https://news.gallup.com/poll/ 321116/americans-remain-distrustful-mass-media.aspx. Michael Sebastian and Gabrielle Bruney, "Years After Being Debunked, interest in Pizzagate Is Rising—Again," Esquire, July 24, 2020, https://www.esquire.com/news-politics/news/a51268/what-is-pizzagate/. Robert Darnton, "A True History of Fake News," New York Review of Books, February 13, 2017, https:// www.nybooks.com/daily/201 7/02/13/ he-true-history-of-fake-news/. "RSF's 2020 Roundup," Reporters Without Borders, December 20, 2020, https://rsf.org/en/news/rsfs-2020-round-50-journalists-killed-twohirds-countries-peace. Gina Lamb, "Columbine High School," Times Topics, New York Times, April 17, 2008, http://topics.nytimes.com/topics/reference/ imestopics/ organizations/c/columbine_high_school/index.html. 'Computer Games Linked to Violence," The Guardian, April 4, 2000, https:// www.theguardian.com/uk/2000/apr/24/timradford. Tom Brook, "Is Hollywood to Blame?" BBC News, April 23, 999, http:// news.bbc.co.uk/2/hi/special_report/1999/03/99/tom_brook/ 326529.stm. Greg Toppo, "10 Years Later, the Real Story Behind

Columbine," USA Today, April 13, 2009, http://www.usatoday.com/news/nation/ 2009-04-13-columbine-myths_N.htm. Craig A. Anderson et al., "The Influence of Media Violence on Youth," Psychological Science in the Public Interest 4, no. 3 (2003): 81-110. Jill U. Adams, "Effects of Violent Video Games," Los Angeles Times, May 3, 2010, http://articles.latimes.com/2010/may/03/health/la-hecloser-20100503. Peter Goodman, "Violent Films May Cut Real Crime, Study Finds," New York Times, January 7, 2008, http://www.nytimes.com/2008/01/07/technology/O7iht-violence.4.9058958.html. "Book Tackles Questions Parents Have about Media Violence," lowa State University Press, February 24, 2020, https://www.news.iastate.edu/news/ 2020/02/24/mediaviolence. Walter Lippmann, Public Opinion, (New York: Macmillan, 1922). Lippmann, Public Opinion, (New York: Macmillan, 1922), 95. Lippmann, Public Opinion, (New York: Macmillan, 1922), 95. Tiffany Hsu, "Aunt Jemima Brand to Change Name and Image Over 'Racial Stereotype'," The New York Times, June 17, 2020. https:/Awww.nytimes.com/2020/06/1 7/business/media/aunt-jemimaracial-stereotype.html. Neil Vigdor, "Aunt Jemima Has a New Name After 131 Years: The Pearl Milling Company," The New York Times, February 9, 2021, https:/Awww.nytimes.com/202 1/02/09/business/aunt-jemima-renamedpearl-milling-company.html. Kathleen Doheny, "Mass Media May Prompt Kids to Try Sex: Study," Health Scout, April 3, 2006, http:/Awww.healthscout.com/news/1/ 531862/main.htm. Lin W-H, Liu C-H, Yi C-C (2020) Exposure to sexually explicit media in early adolescence is related to risky sexual behavior in emerging adulthood. PLoS ONE 15(4): ©0230242. https://doi.org/10.1371/journal.pone.0230242. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. David L. Hill, "Social Media: Anticipatory Guidance," March 2020, 41 (3) 112-119; DOI: https://doi.org/10.1542/pir.201 8-0236. "The Public and Broadcasting," FCC. gov. [revised August 2019], https://www.fcc.gov/media/radio/public-and-broadcasting. Kathy L. Peiss, "American Women and the Making of Modern Consumer Culture," The Journal for MultiMedia History Volume 1 Number 1 (Fall 1998), https://www.albany.edu/jmmh/vol1no1/peiss-text.html. Christopher Ingraham, "Your friends' social media posts are making you spend more money, researchers say," Washington Post, February 19, 2019, https://www.washingtonpost.com/us-policy/2019/02/1 9/yourfriends-social-media-posts-are-making-you-spend-more-moneyresearchers-say/?fbclid=lwAR3ZRaKPCh1 1 HFDVs4kh4WoyDVXLE29U02waTgqKR8y-4cjjEb-xfFGDXNY. Alex Lubertozzi and Brian Holmsten, The War of the Worlds: Mars' Invasion of Earth, Inciting Panic and Inspiring Terror," From H.G. Wells to Orson Welles and Beyond (Naperville, IL: Sourcebooks, 2005), 7-9. Vanja Mutabdzija Jaksic, "How Orson Welles' 1930s War of the Worlds radio adaptation went viral," CBC.CA, September 15, 2020, https://www.cbc.ca/television/how-orson-welles-1930s-war-of-theworlds-radio-adaptation-went-viral-1.5719569. Ralph Hanson, Mass Communication: Living in a Media World (Washington, DC: CQ Press, 2009), 80-81. Kevin Roose,"How the Biden Administration Can Help Solve Our Reality Crisis," The New York Times, February 2, 2021, https://www.nytimes.com/2021/02/02/technology/biden-reality-crisis-misinformation.htm|?referringSource=articleShare. "Agenda Setting Theory," Communication Theory, February 3, 2021, https:/Awww.communicationtheory.org/agenda-setting-theory/. James Dearing and Everett Rogers, Agenda-Setting (Thousand Oaks, CA: Sage, 1996), 4. James Dearing and Everett Rogers, Agenda-Setting (Thousand Oaks, CA: Sage, 1996), 8. Zizi Papacharissi, "Uses and Gratifications," in An Integrated Approach to Communication Theory and Research, ed. Don Stacks and Michael Salwen (New York: Routledge, 2009), 137. Zizi Papacharissi, "Uses and Gratifications," in An Integrated Approach to Communication Theory and Research, ed. Don Stacks and Michael Salwen (New York: Routledge, 2009), 140-143. Cathrine Jansson-Boyd, Consumer

Psychology (New York: McGraw-Hill, 2010), 59-62. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. "The Spiral of Silence Theory," Elizabeth Noelle-Neumann. https://noelleneumann.de/scientific-work/spiral-of-silence/. David Altheide and Robert Snow, Media Worlds in the Postjournalism Era (New York: Walter de Gruyter, 1991), 9-11. Nancy Signorielli, "George Gerbner," Britannica, December 20, 2020, https://www.britannica.com/biography/George-Gerbner. Alexander Stille, “Marshall McLuhan Is Back From the Dustbin of History; With the Internet, His Ideas Again Seem Ahead of Their Time,” New York Times, October 14, 2000, http://www.nytimes.com/2000/10/14/arts/marshall-mcluhan-back-dustbin-history-with-internet-his-ideas-again-seemahead.html. Arthur Asa Berger, Media Research Techniques (Thousand Oaks, CA: Sage, 1998), 23-24. Felix Salmon, "Media trust hits new low," Axios, Jan 21, 2021. https://www.axios.com/media-trust-crisis-2bfO0ec1c-00c0-4901 -9069-e26b21¢283a9.html. Arthur Asa Berger, Media Research Techniques (Thousand Oaks, CA: Sage, 1998), 45-48. Susanna Hornig Priest, Doing Media Research: An Introduction (Thousand Oaks, CA: Sage, 2010), 16-22. "Strengths of the Focus Group Method," Research Design Review, October 30, 2020. https://researchdesignreview.com/2020/10/30/strengthsfocus-group-method-overview/. Barrie Gunter, Media Research Methods: Measuring Audiences, Reactions and Impact (Thousand Oaks, CA: Sage, 2000), 89. Roland Barthes, "Rhetoric of the Image," Traces of the Real, December 12, 2009, https://tracesofthereal.com/2009/12/21 /the-rhetoric-of-the-imageroland-barthes-1977/. Natalie Dreier, "CDC issues Super Bowl Party Guidelines, " KIRO, February 3, 2021. https:/Awww.kiro7.com/news/trending/cdc-issues-super-bowlwatch-party-guidelines-amid-covid-19-pandemic/HPEV7ETM7VFGPISBIMCQEEOMHY/. Susanna Hornig Priest, Doing Media Research: An Introduction (Thousand Oaks, CA: Sage, 2010), 96-98. Hilde Corneliussen and Jill Walker Rettberg, “Introduction: ‘Orc ProfessorLFG,’ or Researching in Azeroth,” in Digital Culture, Play, and Identity: A World of Warcraft Reader, ed. Hilde Corneliussen and Jill Walker Rettberg (Cambridge, MA: Massachusetts Institute of Technology, 2008), 6-7.

CHAPTER 3 Books in the 2020s 3.1 Books and the COVID-19 Pandemic At the start of the 2020s, as the COVID-19 pandemic and resulting quarantines destroyed lives and businesses, one part of the economy not only survived but bloomed: books. As people were forced to remain home and exhausted their use of media, many picked up a book. Indeed, an ABC-TV News report was headlined, “Book industry seeing boom in sales amid COVID-19 pandemic.” The report noted, ‘A run of summer bestsellers, demand for parents for more children's books and a surge in interest in books about social justice are just some of the reasons for the surge.”” FIGURE 3.1 Book sales increased during the pandemic. The 2020 strength in book sales represented the continued resilience of books. As the millennium got under way, books seemed to be a dying medium. In 2004, the National Endowment for the Arts (NEA) released a report on “a national crisis,” a dire peril that threatened to “impoverish both cultural and civic life,” as NEA Chairman Dana Gioia put it. The crisis was reading—or, more aptly put, not reading. According to the report, Reading at Risk: A Survey of Literary Reading in America, less than half the population engaged in any literary reading, a record low since the survey's beginnings in 1982.” Source: © Shutterstock, Inc. The report, which asked respondents whether they had read any literary fiction (novels, short stories, plays, or poetry) over the past year showed especially stark numbers among the youngest adults. Those aged 18-24 saw a rate of decline 55 percent greater than the total adult population. (Books read for school or work weren't counted in the survey, which was examining Americans’ leisure reading habits.) According to the NEA, the overall 10 percent drop in literary readers represented a loss of 20 million potential readers, most of them young. In 1982, young adults (people aged 18-34) were most likely to engage in literary reading; by 2002, they were the least likely group. Based on this, the report asks, ‘Are we losing a generation of readers?”®! Cable television, the internet, and social media seemed to be the culprits behind the drop in book reading. The NEA report noted that 24 percent of Americans’ recreational spending went to electronics, while books accounted for only 5.6 percent. Perhaps unsurprisingly, the households that watched television more read less. The report warned that “at the current rate of loss, literary reading as a leisure activity will virtually

disappear in half a century." Yet even before the pandemic, the NEA found to its surprise that books remained part of cultural life. The NEA credited the “millions of parents, teachers, librarians, and civic leaders [who] took action ... [to ensure that] reading became a higher priority in families, schools, and communities.”"! Another factor may have been in play, however; online reading of books with Kindles, iPads, and other tablets was taking hold. A 2015 Pew Research Center survey found that the share of Americans who have read a book in the last 12 months (73%) has remained steady. And 80 percent of young adults aged 18-29 had read a book in the last year.“'And as the 2020s get underway, books have increased their presence.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 To understand the resilience of books and what books mean in a world of e-readers, audiobooks, and digital libraries, it will help to understand their history, to examine the roles they played in the past. and to consider how those roles might change in the future.”

3.2 A History of Books

Learning Objectives

1. Identify the material and cultural origins of the book in ancient and medieval times.
2. Indicate the influence of mechanical movable type on modern society.
3. Explain the evolution of contemporary copyright law and of the contemporary publishing industry.

Ancient Books

Most historians trace the origins of the book back to the ancient Egyptians, whose papyrus scrolls looked very different from the books were accustomed to today. From the time they first developed a written script, around 3000 BCE (Before Common Era), Egyptians wrote on many different surfaces, including metal, leather, clay, stone, and bone. Most prominent, though, was the practice of using reed pens to write on papyrus scrolls. In many ways, papyrus was an ideal material for the Egyptians. It was made using the tall reeds that grew plentifully in the Nile Valley. Individual sheets of papyrus were glued or sewn together to make scrolls. A standard scroll was around 30 feet long and 7 to 10 inches wide, while the longest Egyptian scroll ever found stretched over 133 feet, making it almost as long as the Statue of Liberty when it was rolled all the way out." By the 6th century BCE, papyrus was the most common writing surface throughout the Mediterranean and was used by the Greeks and Romans. Because papyrus grew in Egypt, the Egyptians had a virtual monopoly over the papyrus trade. Many ancient civilizations housed their scrolls in large libraries, which acted as both repositories of knowledge and displays of political and economic power. The Royal Library of Alexandria boasted around half a million scrolls in its collection; some scholars claim that this was between 30 and 70 percent of all books in existence at the time” But other powerful entities in the ancient world were growing tired of the Egyptians’ monopoly over the papyrus trade. Parchment was developed as an alternative to papyrus. It was made from treated animal skins that were scraped thin to create a flexible, even surface. Parchment had several advantages over papyrus: It was more durable, both sides could be written on, and its trade wasn't monopolized by the Egyptians.

codex The spread of parchment coincided with another crucial development in the history of the A book with pages bound book. Between the 2nd and 4th centuries, the Romans began sewing folded sheets of papyrus or together and enclosed parchment together, and binding them between wooden covers. This form, called the codex, has within a cover; the format essentially the same structure as today's books. The codex was much more user-friendly than was used for modern books. the papyrus scroll: more portable, easier to store and handle, and less expensive to produce. It also allowed readers to quickly flip between sections. While reading a scroll was a two-handed activity, a codex could be propped open in front of a reader, allowing for note taking. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s Traditions changed slowly in the ancient world, however, and the scroll remained the dominant form for secular works for several centuries. The codex was the preferred form for early Christian texts, and the spread of Christianity eventually brought about the dominance of the codex; by the 6th century CE, it had almost entirely replaced the scroll. FIGURE 3.2 The next major innovation in the history of books, the use of block printing on paper, began in Tang Dynasty China around 700 CE, though it wouldn't arrive in Europe for nearly 800 years. The first known examples of text printed on paper are tiny, 2.5-inch-wide scrolls of Buddhist prayers commissioned by Japan's Empress Shotoku in 764 CE. The earliest example of a dated, printed book is a Buddhist text called the Diamond Sutra (868 CE). Woodblock printing was a meticulous process that involved carving an entire page of text onto a wooden block, then inking and pressing the block to print a page. The hand-copied books produced in the Middle Ages were much more ornate than the massproduced books of today. These were illuminated manuscripts that included painted embellishments that were added on to the handwritten books. The word illuminate comes from the Latin illuminare, which means to light up, and some medieval books were literally made to shine through applications of gold or silver decorations. Other ornate additions included illustrations, decorative capital letters, and intricately drawn borders. The degree of embellishment depended on the book's intended use and the wealth of its owner. Medieval manuscripts were so highly valued that some scribes placed so-called book curses at the front of their manuscripts, warning that anyone who stole or defaced the copy would be cursed.” A “Book Curse” to Prevent Stealing Written in a copy of the Vulgate Bible is this warning: “Whoever steals this book let him die the death; let be him be frizzled in a pan; may the falling sickness rage within him; may he be broken on the wheel and be hanged.”!"2! Though illuminated books were highly prized, they were also expensive and labor-intensive to create. By the end of the Middle Ages, the papal library in Avignon, France, held only a few thousand manuscripts compared to the nearly half-million texts found at the Library of Alexandria in ancient times." Bookmaking in the Western world became somewhat less expensive when paper emerged as the primary writing surface. Making paper from rags

and other fibers, a technique that originated in 2nd-century China, reached the Islamic world in the 8th century and led to a flowering of book culture there. By the 12th century, Marrakesh, in modern-day Morocco, was said to have had a street lined with a hundred booksellers. But it wasn't until the 14th century that paper manufacturing began in earnest in Europe. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 73 The earliest known printed books were created using woodblock printing. Source: © Shutterstock, Inc. In medieval Europe, however, scribes were still laboriously copying texts by hand. Book culture in the Middle Ages was dominated by monasteries, which became centers of intellectual life. The largest monasteries had rooms called scriptoria where monks copied, decorated, and preserved both religious and secular volumes. Many of the classical texts we have today owe their preservation to diligent medieval monks, who thought of scholarship, even the study of secular and pre-Christian writers, as a way to become closer to God. scriptoria Rooms in monasteries where monks copied, decorated, and preserved volumes. illuminated manuscripts A handwritten document in which the text is embellished by decorative additions, including borders and illustrations. The Evolution of the Book This video walks you through the evolution of the book. View in the online reader

74 Understanding M mechanical movable type Method of printing created by Johannes Gutenberg that uses small, movable letters. FIGURE 3.3 Individual letters of movable type. Source: © Shutterstock, Inc. Gutenberg Revolution The period of immense cultural and technological change after Johannes Gutenberg's invention of mechanical movable type. edia and Culture in the 2020s Gutenberg's Industry— Changing Invention Papermaking coincided with another crucial step forward in the history of books: Johannes Gutenberg's invention of mechanical movable type in 1448. Sometimes, Gutenberg's invention is mistakenly called "the printing press." However, to be precise, printing presses were already in existence in locations around the world. It was movable type that made all the difference. Though the simple act of crafting small, movable letters may seem mundane in the contemporary world of digital devices and microchips, it is difficult to overstate the importance of Gutenbergs invention and the effect it had on the world. The Biography Channel and A&E both named Gutenberg as the single most influential person of the second millennium, ahead of Shakespeare, Galileo, and Columbus, and Time magazine cited movable type as the single most important invention of the past 1000 years. Through his invention, Gutenberg indisputably changed the world. Much of Gutenberg's life is shrouded in mystery. It is known that he was a German goldsmith and book printer and that he spent the 1440s collecting investors for a mysterious project. That invention turned out to be his own movable type printing press, which combined existing technologies—such as the screw press, which was already used for papermaking—with his own innovation—individual metal letters and punctuation marks that could be independently rearranged on page after page—to revolutionize how books were made. Though Gutenberg probably printed other, earlier materials, it was the Bible he printed in 1455 that brought him renown. In his small print shop in his hometown of Mainz, Germany, Gutenberg used his movable type press to print 180 copies of the Bible, 135 on paper and 45 on vellum." This book, commonly called the Gutenberg Bible, ushered in Europe's so-called Gutenberg Revolution and paved the way for the commercial mass printing of books. In 1978, the Harry Ransom Humanities Research Center of the University of Texas at Austin purchased a complete copy of the Gutenberg Bible for $2.4 million. Over the next few

centuries, the printing press changed nearly everything about how books were made, distributed, and read. Printing books was vastly faster than handwriting books, and paper was much less expensive to produce than parchment. Before the printing press, books were generally commissioned and then copied in a long, laborious process. The printing press meant that multiple identical editions of the same book could be printed in a relatively short time, while it probably would've taken a scribe at least a year to handwrite one. As Gutenberg’s invention led to more and more printing shops springing up all over Europe, the very idea of what a book looked like began to change. In medieval times, books were the valuable, rare product of hundreds (if not thousands) of hours of work, and no two were the same. After Gutenberg, books could be standardized, plentiful, and relatively cheap to produce and disseminate. Early printed books were made to look like illuminated manuscripts, complete with handdrawn decorations. One thing that did not substantially change, however, was the form of the book itself. Despite minor tweaks and alterations, the ancient form of the codex remained relatively intact. However, printers soon realized the economic potential of producing multiple identical copies of one text, and book printing soon became a speculative business, with printers trying to guess how many copies a particular book could sell. By the end of the 15th century, 50 years after Gutenberg’s invention of movable type, printing shops had sprung up throughout Europe, with an estimated 300 in Germany alone. Gutenberg's invention was a resounding success, and the printing and selling of books boomed. The Harry Ransom Humanities Research Center estimates that before the invention of the printing press, the total number of books in all of Europe was around 30,000. By 1500, the book was thriving and the number of books in Europe had grown to as many as 10 to 12 million." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s Effects of the Mass Production of Books It is hard to overstate the effect of movable type. The post-Gutenberg world was revolutionized by the advent of the printed book. Simply put, the mechanical reproduction of books meant that there were more books available at a lower cost, and the growth of international trade allowed these books to have a wider reach, changing education, language, commerce, politics, and power. The desire for knowledge among the growing middle class and the new availability of classical texts from ancient Greece and Rome helped fuel the Renaissance, a period of celebration of the individual and of a turn toward humanism. For the first time, texts could be widely dispersed, allowing political, intellectual, religious, and cultural ideas to spread widely. Also for the first time, many people could read the same books and be exposed to the same ideas at the same time, giving rise to mass media and mass culture. Science was revolutionized as well. For example, standardized, widely dispersed texts meant that scientists in Italy were exposed to the theories and discoveries of scientists in England. Because of improved communication, technological and intellectual ideas spread more quickly, enabling scientists from disparate areas to more easily build on the breakthroughs and successes of others. As the Renaissance progressed, the size of the middle class grew, as did literacy rates. Rather than a few hundred precious volumes housed in monastery or university libraries, books were available to people outside monastic or university settings—which meant that more books were available to women, who had seldom seen a book in these patriarchal societies. In effect, the mass production of books helped knowledge become democratized. FIGURE 3.4 Lines from a Bible, estimated to have been printed in 1452. ilinguis hot loge + ageori:) raritatt atic nd babed:far? fum ut e9 fonds aut ambalu tinmensg. fi habuero piera- +uoueri mifterioa gia et omn? facna +igbuero gmnë | AdE ita ut mores traflerd-raritare ait Source: Encyclopedia Britannica, https://commons.wikimedia.org/wiki/ File: 1911_ Britannica-Bible-Line_Bible.png. However, this spread of information didn't proceed without resistance. Thanks in part to the spread of dissenting ideas, the Roman Catholic Church, the dominant institution of medieval Europe, found its control slipping. In 1487, only a few decades after Gutenberg first printed his Bible,
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All

rights reserved.

vernacular The native language of a population. chapbook An inexpensive, pocket-sized booklet popular from the 16th to 19th centuries, usually containing popular literature such as folk ballads, religious tracts, or children's stories. Pope Innocent VIII tried to insist that all books be prescreened by church authorities before they were allowed to be printed." One book the church banned was the Bible printed in any language other than Latin—a language that few people outside of clerical or scholarly circles understood. In 1517, Martin Luther used movable type to bring about the Protestant Reformation. He challenged the church's authority and asserted that people had the right to read the Bible in their own language. The church rightly feared the spread of vernacular Bibles; the more people who had access to the text, the less control the church was able to exert over how it was interpreted. Since the church's interpretation of the Bible dictated in no small part the way many people lived their lives, the church's sway over the hearts and minds of the faithful was severely undermined. Accessible printed Bibles and Luther's protest led to a wave of Protestantism. The Catholic Church's attempt to control the printing industry had proved impossible to maintain, and over the next few centuries, the church would see its power decline significantly, as it was no longer the sole keeper of religious knowledge as it had been throughout the Middle Ages. The Bible wasn't the only text that was beginning to be published in languages other than Latin. The Renaissance saw a growing interest in texts published in the vernacular, the speech of the "common people." As books became more available to the middle class, people wanted to read books written in their native tongue. Early well-known works in the vernacular included Dante's Divine Comedy (first printed in Italian in 1472) and Chaucer's Canterbury Tales (published in Middle English in the 15th century). Genres with popular appeal, such as plays and poetry, became increasingly widespread. In the 16th and 17th centuries, inexpensive chapbooks (the name derives, appropriately enough, from cheap books) became popular. Chapbooks were small and cheaply printed, and they often included popular ballads, humorous stories, or religious tracts. The proliferation of chapbooks showed just how much the Gutenberg Revolution had transformed the written word. In just a few hundred years, many people had access

to reading material, and books would no longer be considered sacred objects. Because of the high value placed on human knowledge during the Renaissance, libraries flourished during this time period. As they had been in ancient Egypt, libraries were once again a way of displaying national power and wealth. The German State Library in Berlin was founded in 1661, and other European centers soon followed, such as the National Library of Spain in Madrid in 1711 and the British Library (the world's largest) in London in 1759. Libraries were also associated with universities, clubs, and museums; however, these were often only for subscribers. The United Kingdom"s Public Libraries Act of 1850 fostered the development of free, public lending libraries. After the American Civil War, public libraries flourished in the newly reunified United States, helped by fundraising and lobbying by women's clubs. Philanthropist Andrew Carnegie helped bring the Renaissance ideals of artistic patronage and democratized knowledge into the 20th century when he helped found more than 1,700 public libraries between 1881 and 1919." History of Document Control While Gutenberg's invention of the printing press ushered in an age of democratized knowledge and incipient mass culture, it also transformed the act of authorship, making writing a potentially profitable enterprise. Before the mass production of books, authorship had few financial rewards (unless a generous patron got involved). As a consequence, pre-Renaissance texts were often collaborative, and many books didn't even list an author. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

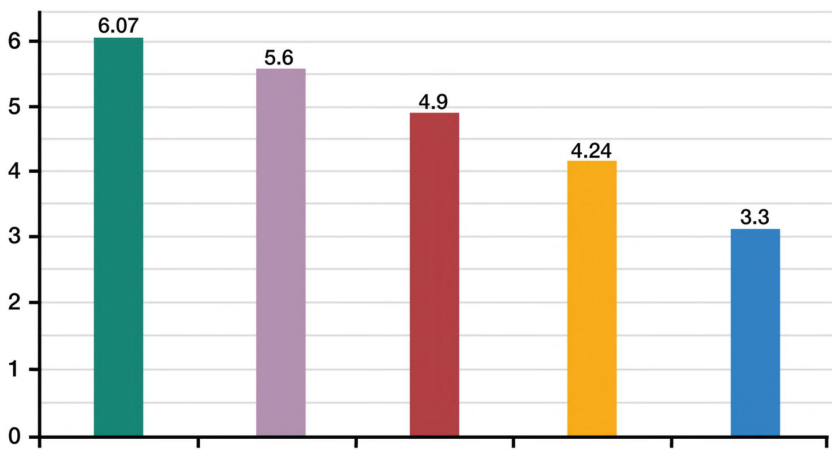
Chapter 3 Books in the 2020s The earliest concept of the copyright, from the time of the scriptoria, was who had the right to copy a book by hand. The printed book, however, was a speculative commercial enterprise, in that large numbers of identical copies could be sold. The explosive growth of the European printing industry meant that authors could potentially profit from the books they wrote if their legal rights were recognized. In contemporary terms, copyright allows a person the right to exclude others from copying, distributing, and selling a work. This is a right usually given to the creator, although that right can be sold or otherwise transferred. Works not covered by copyright or for which the copyright has expired are part of the public domain, which means that they are essentially public property and can be used freely by anyone without permission or royalty payments. The origins of contemporary copyright law are usually traced back to the Statute of Queen Anne. This law, enacted in England in 1710, was the first to recognize the legal rights of authors, though in an incomplete manner. It granted a book's publisher 14 years of exclusive rights and legal protection, renewable for another 14-year term if the author was still living. Anyone who infringed on a copyrighted work paid a fine, half of which went to the author and half to the government. Early copyright was intended to limit monopoly and censorship, to provide a sense of stability to authors, and to promote learning by ensuring that documents would be widely accessible. The United States established its first copyright law not long after the Declaration of Independence. The U.S. Constitution granted Congress the power “to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries” in Article I, Section 8, Clause 8. The first federal copyright law, the Copyright Law of 1790, was modeled on the Statute of Queen Anne and it similarly granted exclusive rights for 14 years, renewable for 14 more if the author was living at the end of the first term. The “limited times” mentioned in the Constitution have steadily lengthened since the 18th century. The Copyright Act of 1909 allowed for an initial 28-year term of copyright, which was renewable for one additional 28-year term. The Copyright Act of 1976, which preempted the 1909 act, extended copyright protection to “a term consisting of the life of the author and 50 years after the

author's death," was substantially longer than the original law's potential 56-year term. In 1998, copyright was extended even further, to 70 years after the author's death. The 1998 law, called the Copyright Term Extension Act, also added a 20-year extension to all currently copyrighted works. This automatic extension meant that no new works would enter the public domain until 2019 at the earliest. Critics of the Copyright Term Extension Act called it the Mickey Mouse Protection Act because the Walt Disney Company lobbied for the law!" Because of the 20-year copyright extension, Mickey Mouse and other Disney characters remained out of the public domain, which meant that they were still the exclusive property of Disney. FIGURE 3.5 On January 1, 2021, copyrighted works from 1925, some of the world's great books, entered the U. S. public domain, where they are free for all to use, such as to create a new, graphic novel version. The works include books such as F. Scott Fitzgerald's The Great Gatsby, Virginia Woolf's Mrs. Dalloway, Ernest Hemingway"'s In Our Time, and Franz Kafka's The Trial (in the original German)" The 1976 copyright law also codified the terms of fair use for the first time. Fair-use law specifies the ways in which a work (or parts of a work) under copyright could legally be used by someone other than the copyright holder for "purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright." That is, a book review quoting snippets of a book, or a researcher citing someone else's work is not infringing on copyright. Today's internet culture, which thrives on remixes, linking, and other creative uses of source material, often tests the boundaries of the legal definition of fair use. We will discuss copyright law further in Chapter 13. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 77 copyright The exclusive rights given to a work's creator or author, which include the right to copy, distribute, and adapt the work. public domain Works not covered by intellectual property law or for which copyright protection has expired. Works in the public domain are essentially public property. Copyright and legal protections Source: © Shutterstock, Inc. fair use An aspect of copyright law that specifies the ways in which a work (or parts of a work) under copyright can legally be used by someone other than the copyright holder.

 History of the Book Publishing Industry People sometimes overlook the role of the book publisher. With the exception of self-published works, the author is not the person in charge of producing the book or sending it out into the world. These days, the tasks of editing, designing, printing, promoting, and distributing a book generally fall to the book's publisher. Although authors are usually the ones with their names prominently displayed on the spine, a published book is actually the product of many different kinds of labor by many different people. Students of communication often find work in the publishing field. Early book printers acted as publishers, because they produced pages and sold them commercially. In England, the Stationer’s Company, which was essentially a printer's guild, had a monopoly over the printing industry and was also allowed to censor texts. The Statute of Queen Anne, the 1710 copyright law, came about partially as a result of some of these early publishers overstepping their bounds. In the 19th-century United States, publishers fulfilled many roles, and it was not uncommon for one company to print, wholesale, and even retail their own books. Although bookstores and printers existed in the United States, the Northeast emerged as the nation’s publishing epicenter, with strongholds in Philadelphia, New York, and Boston. During the 1800s, the U.S. book industry swiftly expanded. In 1820, the books manufactured and sold in the United States totaled about $2.5 million; by 1850, even though the price of books had dropped substantially, sales figures had quintupled.2" Technological advances in the 19th century, including machine-made paper and the Linotype typesetting machine, made book publishing simpler and more profitable. Many of today’s large publishing companies actually have roots in the glory days of the 1800s. For example, Houghton Mifflin originated in 1832; Little, Brown and Company formed in 1837; and Macmillan was founded in Scotland in 1843 and opened its U.S. branch in 1869. By the turn of the century, New York was the center of publishing in the United States. The rapid growth of the publishing industry and evolving intellectual property laws meant that authors could make money from their writing during this period. Perhaps it's no suprise, then, to learn that the first literary agents also emerged in the late 19th century. Literary agents act as intermediaries between the author and the publisher,

negotiating contracts and parsing difficult legal language. The world’s first literary agent, A.P. Watt, worked in London in 1881 and essentially defined the role of the contemporary literary agent—he got paid to negotiate on behalf of the author. A former advertising agent, Watt decided to charge based on commission, meaning that he would take in a set percentage of his clients’ earnings. Watt set the fee as 10 percent, which is still considered standard today. The biggest change to hit publishing in the first half of the 20th century was the increasing popularity of the paperback book. Books covered in less expensive, less durable paper existed since Renaissance chapbooks were invented, but they were usually crudely printed works that were meant only as passing entertainment. In 1935, the publishing industry was changed forever when Penguin Books Ltd., a paperback publisher launched in England, ushered in the so-called paperback revolution. Instead of being crude and cheaply made, Penguin titles were simple but well designed. Though Penguin sold paperbacks for only 25 cents, it concentrated on providing works of literary merit, thus fundamentally changing the idea of what quality books should look like. Some early Penguin titles included Ernest Hemingway's A Farewell to Arms and Dashiell Hammett's The Thin Man. In the decades that followed, more and more paperback publishing companies were launched by people hoping to capitalize on Penguin's success. The first U.S.-based paperback company was Pocket Books, founded in 1939. By 1960, paperbacks were outselling hardbacks in the United States?" © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s FIGURE 3.6 Consolidation 2020: In Ten Years, the Big Six became the Big Five The “Big Six” long controlled U.S. books. In 2010, they controlled more than 60 percent of the book market. But in 2013, they became the “Big Five” with the merger of Penguin Group/Pearson and Random House. And in 2020, Penguin, Pearson, and Random House bought Simon & Schuster! 20 17.5 15 11.3 10.0 10 28 9.1 Percentage 5.4 5 Random Penguin Group/ Hachette HarperCollins Simon & Macmillan/ House Pearson Schuster Holtzbrinck Book Publisher Revenue (in billions of U.S. $) Pearson RELX Group Thomson Bertelsmann Penguin Reuters Random Book Publisher noure Sources: Michael Hyatt, “Top Ten U.S. Book Publishers for 2009,” January 15, 2010, https://michaelhyatt.com/top-ten-u-s-book-publishers-for-2009.html; https://blog. bizvibe.com/blog/top-book-publishing-companies © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



80 Understanding Media and Culture in the 2020s the Big Six The biggest North American trade publishing houses, including Hachette Book Group, HarperCollins, Macmillan, Penguin Group, Random House, and Simon & Schuster. The second half of the 20th century saw a trend in book publishing that we have already observed in other media—consolidation and conglomeration. In the last four decades of the 20th century, more that 1,200 mergers and acquisitions had taken place among book publishers large and small.™! As we have noted, this was just a part of the larger international trend toward mass media consolidation, where large international media empires acquired smaller companies in many different industries. For example, the German media company Bertelsmann AG acquired Bantam Books, Doubleday, and Random House; London-based Pearson took over Viking, Penguin, Putnam, and the Dutton Group; and AOL Time Warner bought Little, Brown and Company and Warner Books. Because publicly traded companies have obligations to their shareholders, the publishing industry found itself pressured to turn increasingly high profits. By 2010, roughly 60 percent of all books sold in the United States were published by six large publishing houses, long referred to as the Big Six (see Figure 3.6).”” And by 2020, the Big Six had become the Big Four.™! Key Takeaways e Papyrus scrolls were the earliest forms of books, superseded in the 6th century by the codex. The codex was more portable, sturdier, and easier to store, which made it a more popular format. During the Middle Ages, books were handwritten on parchment and then painstakingly decorated. At this time, monasteries were the centers of intellectual life, and most book copying happened in their scriptoria. Until the invention of mechanical movable type, books were expensive and not widely available. e The Gutenberg Revolution changed how information circulated around the globe. The invention of mechanical movable type made books much cheaper and quicker to produce, which led to the swifter spread of ideas. Access to classical texts spurred the European Renaissance and led to higher literacy rates among women. With millions of books circulating in the world, popular literature soon emerged, sometimes in the form of inexpensive chapbooks. e Copyright law was originally meant to protect authors from censorship and to allow them to profit from their work. The first copyright law was England’s Statute of Queen Anne in 1710. In

the 20th century, American copyright law steadily increased the terms of protection for works under copyright. e The publishing industry arose to help authors produce and distribute copies of their work. Early printers acted as wholesale booksellers. In the 20th century, paperback books revived the publishing industry by making high literature available in an inexpensive, portable format. By the 2020s, book publishing was dominated by four publishing companies, themselves part of large media conglomerations. Exercises Questions about the exact extent of fair use of copyrighted materials have been especially relevant in recent years because of the popularity of using and manipulating copyrighted materials on the internet. e Go on a website with user-uploaded content (such as YouTube or Pinterest) and find examples of works that use copyrighted content in a way that you think is justified under fair use. e Then, find examples of works that you think do not use copyrighted content in a way permitted by fair use. e What are the key differences between justified and unjustified use? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

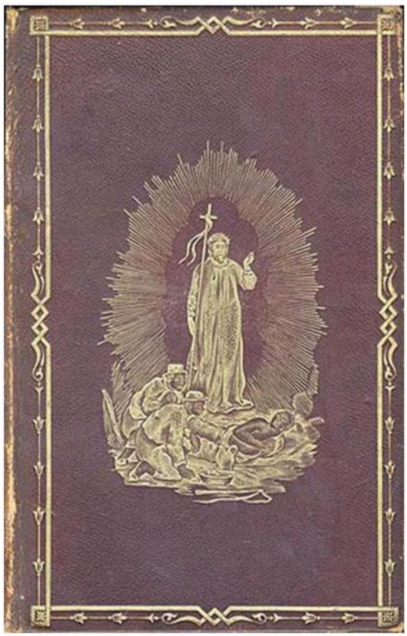
Chapter 3 Books in the 2020s 81 3.3 The Role of Books in American Culture Learning Objectives Identify the role of books after the American Revolution. Discuss the impact of “Uncle Tom’s Cabin.” Name some distinctive aspects of American style used by 19th-century writers. Identify popular works of 20th-century fiction. Consider the importance and popularity of Allen Ginsberg’s poem, “Howl.” Cu os © O = At the turn of the 18th century, the American colonies could only claim about 250 published books.” In 2020 alone, more than 300,000 new titles were published—a rough estimate in a time when self-publishing is expanding. As the United States has grown and developed, books have grown and developed along with it. Sometimes books have amplified differences within the nation, sometimes their authors have worked to proclaim a distinctive American style; sometimes the author has tried to expose hypocrisies in government and society, and sometimes the author has celebrated America's multifaceted population. Throughout the history of the United States, books have influenced American popular culture and have been influenced by it as well. The 1700s — Political and Social Revolution In the years leading up to the American Revolution, newspapers and pamphlets were the publication method of choice because they could be quickly printed and were ideal for circulating short political treatises and news items at a moment of rapid change. Thomas Paine’s Common Sense, first published anonymously in 1776, could be considered America's first bestseller and was distributed widely. As literacy rates soared in post-independence America and the nation became more stable, the epistolary novel market for books increased. William Hill Brown's The Power of Sympathy: or, The Triumph of A book made up of letters Nature, published in 1789, is considered the first American novel. Brown's epistolary novel, which is of correspondence. a novel made up of letters of correspondence, warned about the dangers of seduction. Brown's novel shares some features with a novel published two years later, Charlotte Temple by Susannah Rowson, another cautionary tale about a woman falling prey to seduction. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

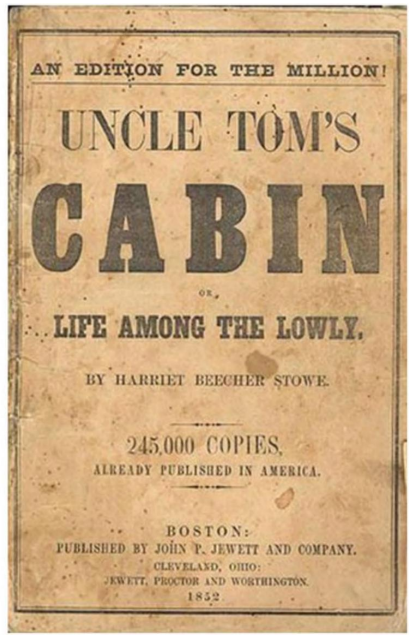
 FIGURE 3.7 Common Sense, a pamphlet published anonymously by Thomas Paine in 1776, argued for the American colonies' independence from Britain. COMMON SENSE; appaemin ro 7 INHABITANTS oF AYM E R TGA, On the following isters beg. S U BJ) EB c.T S L OF the Origin sed Delga of Goveresent in geser, with coecife Remarks oo the Engli Coatite os, IL Of Movatchy and Hereditary Saccefion, IIL, Thosghts oa the prefeat State of Americas Afin, AV, Of the pewfent Ability of America, with fome milcellsacoss Refletiony, Man knows no Maller fare cs jog Hrava w, (OF thefe whom choice aad coemen goad ordain. Tuouson. PHILADELPHIA; 'Pilated, asd Sold, by R. BELL, ia Teint Sueer MDCCLXXVI. he Source: Library of Congress, LCUSZ62-10658 Though women were often the subjects of popular novels, they were increasingly the audience as well. Eighteenth-century Americans were influenced by Enlightenment values, which maintained that a strong nation needed an educated, moral population. And though the public realm of education, employment, and politics was dominated by men, women had control over the domestic sphere and the education of the next generation. The 18th-century idea that American women should educate their children for the good of the emerging nation, sometimes called republican motherhood, helped to legitimize, expand, and improve women's education. Women's literacy rates rose sharply during this period, and more and more books were tailored to women's interests, as women tended to have more leisure time for reading. Authors such as Frances Burney and Mary Wollstonecraft wrote about issues facing women of the period and began to openly criticize the fixed role of females in society. However, in these early years of the American novel, some people found the form potentially dangerous and subversive for a Puritan society. Novels could be too entertaining and could appeal to people's, especially women's, imaginations. A character in The Boarding School by Hannah Webster Foster, a popular writer of the time period, espouses this particular viewpoint: Novels, are the favorite and the most dangerous kind of reading, now adopted by the generality of young ladies. ... Their romantic pictures of love, beauty, and magnificence, fill the imagination with ideas which lead to impure desires, a vanity of exterior charms, and a fondness for show and dissipation, by no means consistent with that

simplicity, modesty, and chastity, which should be the constant inmates of the female breast.”"! Another Puritan-based criticism of the 18th century novel is that they were too popular and were read by people of different classes. That is, part of the perceived threat of novels was their widespread popularity with many different kinds of people. An early biography of Susannah Rowson characterized the wide readership of her novel: It has stolen its way alike into the study of the divine and into the workshop of the mechanic, into the parlor of the accomplished lady and the bed-chamber of her waiting maid, into the log-hut on the extreme border of modern civilization and into the forecastle of the whale ship on the lonely ocean. It has been read by the grey bearded professor after his ‘divine Plato’ by the beardless clerk after balancing his accounts at night, by the traveler waiting for the next conveyance at the village inn; by the school girl stealthfully in her seat at school.”” The popular 18th-century novels, and the criticisms of those novels, were preoccupied with providing moral guidance and cautionary tales to the citizens of the newly formed United States. Questions of freedom and responsibility were paramount as the emerging nation attempted to establish a uniquely American literature. Books in the 1800s—How Uncle Tom’s Cabin Helped Start a War Rowsons Charlotte Temple became the most popular book in the 1800s until Uncle Tom's Cabin was published. Written by abolitionist and preacher Harriet Beecher Stowe in 1852—nine years before © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s the beginning of the Civil War—Uncle Tom's Cabin was a smash hit by any definition. An impassioned critique of slavery that tugged on readers' emotions, the novel sold 300,000 copies in its first year and became the century's second-best-selling book after the Bible." FIGURE 3.8 Before strict copyright law, many different versions of Stowe's novel cropped up. f l i 1 kK (S vw 4m OD Source: Clifton Waller Barrett Library of American Literature, Special Collections, University of Virginia Library Stowe''s novel has been credited with heightening tensions between the North and the South over slavery, tensions that led to the Civil War. Abraham Lincoln met with Stowe and is reputed to have said, "So this is the little lady who started this big war."®" The novel was not only popular domestically. The first London edition sold 200,000 copies in a year, and the book was the first American novel to be translated into Chinese." The absence of international copyright law meant that Stowe was not compensated for most of these translations. Many unauthorized stage versions of the play were produced as well, causing historians to theorize that more people might have seen theatrical adaptations of the play than read the book. In the early 1900s, nine silent film versions of the novel were released, making Uncle Tom's Cabin the most-filmed story of the silent film era. With her book, Stowe helped establish the political novel as an important touchstone of American literature. Other 19th-century writers in the United States concentrated on developing a uniquely American style, a mode of self-expression distinct from European models. James Fenimore Cooper, author of The Last of the Mohicans (1826), wrote adventure stories that celebrated the American frontier, championing a theme that would intrigue U.S. writers for centuries to come. Poet Walt Whitman wrote Leaves of Grass (1855), a collection of poems that shocked readers with its frank sexuality and fresh use of language. In contrast to most other English-language poets at the time, Whitman wrote in free verse, mimicking the rhythms of actual speech in his poems. He was purposefully informal; he valued everyday speech; he spoke openly about sexual themes; and he was an important figure in establishing an American idiom that was open, informal, and focused on the experiences of common people. Washington Irving, author of the now-iconic short stories "Rip Van Winkle' (1819) and "The Legend of Sleepy Hollow"

(1820), helped establish satire and wit as important aspects of the emerging American style. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.





AN EDITION FOR THE MILLION!

UNCLE TOM'S

CABIN

OR,

LIFE AMONG THE LOWLY.

BY HARRIET BEECHER STOWE.

245,000 COPIES,

ALREADY PUBLISHED IN AMERICA.

BOSTON:

PUBLISHED BY JOHN P. JEWETT AND COMPANY.

CLEVELAND, OHIO:

JEWETT, PROCTOR AND WORTHINGTON.

1852.

 Mark Twain most famously used humor in his many works of journalism, travel writing, and fiction. Twain's characters' voices are funny, irreverent, and full of strange idioms and odd regional coinages. The passage below, from the first chapter of The Adventures of Huckleberry Finn (1884), shows Twain's use of distinctively American speech patterns. ®" The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. Edgar Allan Poe became known at the time for writing macabre stories and poems like "The Raven' (1845), "The Cask of Amontillado" (1846), and "The Tell-Tale Heart" (1843). A master of the Gothic genre, Poe is also credited with writing the first detective story, 1841's "The Murders in the Rue Morgue." (Some people also credit Poe with the invention of the horror story and the science fiction story.) In this and other stories, Poe established many of the classic features of detective stories. His influence could be seen in Arthur Conan Doyles Sherlock Holmes tales: a brilliant, crime-solving detective who works outside the standard police system; the detective's assistant or friend, who serves as narrator; and an emphasis on analysis and solving a crime through reason. Poe had such a strong effect on the mystery genre that the Mystery Writers of America annually give out the Edgar Awards, named in honor of Poe. At the end of the 1800s, American literature could be broadly categorized as reflecting an interest in the natural landscape, preoccupation with questions of identity (both of the individual and the nation), an interest in humor or satire, a pride in common speech, and an interest in politics. An emerging interest in what we now call genre fiction was increasing and would become a fully fledged movement as the 20th century progressed. (m) Harriet Beecher Stowe's Uncle Tom's Cabin The PBS focuses on the creation and impact of Uncle Tom's Cabin. View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s 85 The Twentieth Century — Experimenting and Expanding The production of books in the 1900s was cheaper than ever because of improved technology. The 20th century saw a multiplicity of genres that began to expand subjects and audiences and better reflect the diversity of experiences and interests in the United States. Furthermore, the paperback revolution eroded the distinction between high and low art. By the end of the century, however, books were facing competition for attention with films, television, video games, and the internet. FIGURE 3.9 L. Frank Baum's The Wonderful Wizard of Oz was the basis for the famous 1939 movie The Wizard of Oz. Source: Library of Congress, Rare Book and Special Collections Division In 1900, L. Frank Baum published The Wonderful Wizard of Oz, a novel set in the fantastical world of Oz. It became the best-selling children's book for the next two years and went on to spawn : ; 7 : ‘ Works that are intended to 13 sequels as well as a long-beloved movie starring Judy Garland. Baum's book is considered part of fit into a known genre or the so-called golden age of children's literature, which is considered to have begun with Lewis Car- category, such as western, roll's Adventures of Alice in Wonderland (1865) and ended with A. A. Milne's Winnie-the-Pooh books romance, mystery, or (1924-1928). Along with children's literature, other kinds of genre fiction saw their birth or growth scence ficion in the 20th century. Owen Wister's The Virginian (1902) and Zane Grey's Riders of the Purple Sage (1912) established the Western as a uniquely American genre that would influence the popular Wild West films of the 1920s and beyond. Other genres including science fiction, horror, mystery, and romance sprang up out of the late-19th and early-2oth dime novels, named for their cheap cost and known for their sensational, quickly written stories. genre fiction © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

The WONDERFUL WIZARD of OZ

BY
L. FRANK BAUM
PICTURES BY
W. W. DENSLOW

 pulp stories Sensationalistic stories from books and magazines that were named for the cheap, wood-pulp paper they were printed on. Beat Generation The name given to a group of American writers who came to prominence in the 1950s and who were known for literary experimentation and nonconformity. multicultural literature Works that promoted cross-cultural understanding by examining different value systems, histories, traditions, and speech patterns of people in America. The dime novel gave way to the even-cheaper pulp magazines and books, inexpensive publications named for the cheap pulp paper they were printed on. Pulp stories were generally sensational and featured sordid tales of murder, sex work, and gangster violence; others told fantastical stories of aliens or monsters. The pulps were gleefully low culture and were quite popular with readers. Conan the Barbarian, Tarzan, Zorro, and The Shadow all made their first appearances as characters in early pulps. The paperback revolution of the 1930s, 1940s, and 1950s gave genre stories a wider reach in a more durable format. While many 19th-century U.S. writers worked to create a distinctive American style, some 20thcentury writers aimed to debunk American myths. After World War II, the United States emerged as a dominant world power. Some writers used their books to critique American society and government. Dissatisfied with the widespread 1950s ideals of conformity and homogeneity, Beat Generation authors wrote in a freewheeling, informal style and proudly described their drug use and sexual exploits. Touchstone works of the Beat Generation include Allen Ginsbergs Howl and Other Poems (1956), Jack Kerouac's On the Road (1957), and William S. Burroughs’s Naked Lunch (1959). These books celebrated road trips, drug trips, obscenity, spiritual yearning, and distrust of the mass media, and they helped pave the way for the counter-culture movement of the 1960s. By the end of the Cold War in 1991, American literature had seen an upswing in books that expressed the diversity of voices and experiences of late-20th-century America. Jhumpa Lahiri and Amy Tan wrote about the immigrant experience; Sherman Alexie and Louise Erdrich penned acclaimed novels about Indigenous American life; and Toni Morrison explored the political and historical dimensions of slavery and race in the United States. Sometimes called multicultural literature, these and

other books were celebrated as a way to promote cross-cultural understanding by examining the different value systems, histories, traditions, and speech patterns of people in America and giving voice to people, experiences, and histories often overlooked in American literature. FIGURE 3.10 Novelist Toni Morrison received the Presidential Medal of Freedom from President Barack Obama in 2012. Source: Rena Schild/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s Defining Obscenity: “Howl” Goes on Trial Allen Ginsberg’s poem “Howl” met with strong reactions, both positive and negative, when it was released by City Lights Books in 1956. Ginsberg’s poem was instantly notorious for its descriptions of both straight and same sex sexual acts, drug use, mental hospitals, and antiestablishment conspiracies. Many readers were shocked by Ginsberg’s words; however, that was precisely his intent. FIGURE 3.11 “Howl” marked a turning point in U.S. obscenity laws. Source: nito/Shutterstock.com He once described “Howl” as “an emotional time bomb that would continue exploding in U.S. consciousness in case our military-industrial-nationalist complex solidified.”°*! Its now-iconic opening words are gripping: “I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix... .”41 In 1957, U.S. customs officials seized a shipment of copies of the book on the grounds of obscenity, but soon after dropped their charges. However, the poem’s legal struggles weren’t over; that same year, the California police sent plainclothes officers to City Lights Bookstore to buy a copy and then promptly arrested the salesclerk and the store owner on charges of obscenity. The “Howl” trial came in the same year as several other landmark Supreme Court cases that liberalized the legal definition of obscenity in the United States. Before 1957, a more strict definition held that any material with a possible immoral influence was obscene. This stance led to a ban on works by authors such as James Joyce and D. H. Lawrence. Under the new law, a work would be judged by “community standards” and could only be judged obscene if its “dominant theme taken as a whole appeals to the prurient interest.” In other words, books could no longer be deemed obscene on the basis of a single four-letter word. It also meant that the poem’s obscenity would have to be judged against the relatively liberal standards of San Francisco, where the police sting operation had taken place. The ACLU leapt to City Lights’ defense, and the presiding judge overturned the obscenity charge, citing the poem’s “redeeming social importance.” In hindsight, the judge seems undoubtedly correct about the poem’s social importance. “Howl” and the obscenity rulings of 1957 marked a crucial bridge between the post-World War II years of enthusiastic patriotism and social conformity

and the 1960s ethos of non-conformity, free love, and antigovernment sentiment. By the time of Ginsberg's death in 1997, How! and Other Poems had sold more than 800,000 copies.©°! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

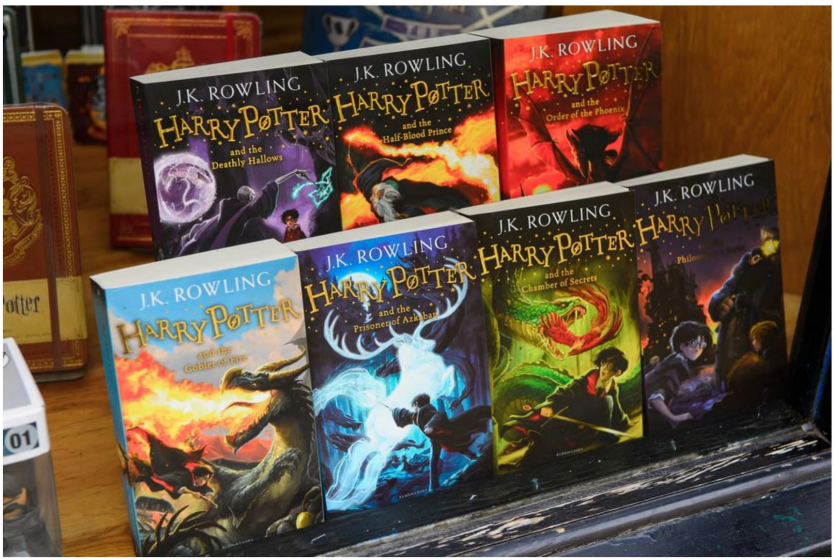
88 Understanding Media and Culture in the 2020s The 21st Century—Franchises, Digitizing, and Audiobooks The 2ist-century market has so far been dominated by several massively popular novel s s franchises—such as Left Behind, Harry Potter, The Twilight Saga, and The Da Vinci Code—that A series of books with hy lleċtivel id hundredsóf milli f ies. Th h ivb l books: recurring characters and ave collectively sold hundreds of millions of copies. These have not only been popular as books; high marketability. they have also spawned equally lucrative films and merchandise tie-ins. Consumers who are so inclined can purchase Twilight Saga wall decals, Harry Potter earrings, or Da Vinci Code board games. In some ways, such novel franchises harken back to Uncle Tom's Cabin in the 19th century, which was a multiplatform success popular on the page, stage, and screen. novel franchise The century has also been marked by the digitization of books. For more and more people, reading a book means downloading it onto a tablet or e-reader. The digitization of books has also contributed to the self-publishing phenomenon. Although self-publishing has been taking place since the time of scrolled manuscripts, the possibilities exploded with electronic publishing and readers. With the removal of the costly print and production process, authors can get books directly to readers. In 2000, best-selling author Stephen King jolted the field by self-publishing his novel, The Plant, on the web. In 2021, more books were taken from the web than from traditional bookstores." Another trend growing in the 2020s is the continued rise of the audiobook. Once just a niche phenomenon, the audiobook has soared in popularity. Audiobook popularity keeps rising as book lovers discover that they can listen to a book in bed, in the car, while making dinner, and even at work. Increased smart speaker use, such as Amazon's Alexa, is contributing to the growing audiobook trend. According to the Audio Publishers Association, more than 50% of Americans have listened to an audiobook; the organization finds that "74% of audiobook consumers listen in their car, up from 69% last year. The home is the second most popular spot at 68%, down from 71% in 2018."°" Even the COVID-19 pandemic, which largely cut the time people spent listening to audio books during their commute to work, did not stop the rise of the industry. Another report found that the audiobook market is projected to grow at a rate of 27% in terms of value, from 2019 to

2027. It says, “The global audiobook market is currenty observing an enormous growth as many consumers are being inclined to listen to the audible version of books, novels, poetry of different genres.”°*! Key Takeaways e After the Revolutionary War, the United States was preoccupied with questions of self-determination. Many popular books reflected similar concerns about freedom through stories that explored the dangers of seduction for women. During this time, the ideals of republican motherhood also boosted literacy rates for women, although reading novels was still seen by some as a potentially subversive activity. e During the 19th century, Uncle Tom’s Cabin was a national sensation that heightened divisions between the North and South and that may have hastened the outbreak of the Civil War. The book was also popular as a stage play and, later, as a silent film. Other American writers of this period tried to establish a distinctive American voice, whether through political engagement, satire, interest in the natural world, or use of regional dialects and idioms. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s e Inthe 20th century, genre fiction came to prominence through popular, sensational pulp novels. Genres such as children's literature, science fiction, mystery, and romance were given a boost beginning in the 1930s by the spread of the paperback book. The second half of the 20th century was marked by writers who challenged conformist ideas of the United States. The Beat Generation risked jail time for obscenity, while multicultural literature celebrated a multiplicity of voices and viewpoints. e The 21st century has so far been dominated by a number of novel franchises with massive sales and multiple marketing tie-ins, the rise of digitized books and self-publishing, and the soaring popularity of audiobooks. Exercises Consider a novel or book from any era in U.S. history that has made an impression on you. Research the book. Answer the following questions with a paragraph each. e What part did the book play in shaping U.S. popular culture? e How do you think culture shaped the book? 3.4 The Formats of Books Learning Objectives 1. Determine the role of hardcover books in the publishing industry. 2. Identify the differences in the two major formats of paperback books. 8. Recognize the changes that electronic books and audiobooks bring to the publishing industry. From ancient Egyptian papyrus scrolls to scrollable 21st-century tablets and readers, a book can come in many different formats. However, in some ways, it seems like the more things change, the more they stay the same. In the same way that early printed books were painstakingly illuminated to look more like medieval books, today's electronic books use digital technology to mimic... the look of a printed page. And then there are audiobooks! Hardcover While the first codices enclosed bound papers between wooden covers (the word codex means block of wood in Latin), contemporary hardcover book covers are usually made of cardboard sheathed in cloth, paper, or leather. The printed pages of the book are either sewn or glued to the cover. However, until the early 1800s, most books were sold unbound. A buyer would purchase a sheath of printed papers that would be bound either by the bookseller or by a commissioned bindery. British publisher William Pickering is considered the first publisher to issue books in uniform cloth bindings in 1820. About a decade later, "dust jackets," the detachable outer covers that sheathe most hardback books today, arrived on the scene. Dust

jackets were initially meant only as a protective © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

covering for the binding, but soon they became a place where designers could create a colorful and distinctive cover for a book. The durability of hardcover books makes them attractive to both authors and book purchasers. However, the competitive economics of today's publishing industry means that some books are never issued in hardcover. Because hardcover books are more expensive to produce and almost always cost more than their paperback equivalents, publishers tend to reserve the format for books that they expect will sell well. print run Based on projected sales, publishers must decide how big of a print run to order for a new hardAll the copies of a book cover book. A book's print run refers to all the copies made in one setup of the printing apparatus. created in one setup of the A failed book may only have one, while a successful book may have 50 or more printings. Figuring printing apparatus. out how many copies of a book to print is an inexact science, as publishers must essentially guess how well a book will sell. There is no standard size for a print run. When an initial print run is sold out, the book is either reprinted (these copies are considered a second printing) or is considered out of print. The contemporary publishing industry will often issue a first-run hardcover printing, followed by subsequent paperback editions. FIGURE 3.12 The UK edition of the first Harry Potter book had an initial print run of only 500 copies; the U.S. print run of the seventh and final book in the series was a record-breaking 12 million. TK. R ¢ yW | ING JK. RC jW LING Source: Anton_lvanov/Shutterstock.com Paperback Inexpensive paper-bound books have been around for centuries in formats like the chapbook, the British penny dreadful, and the American dime novel. However, the hardcover book, whether as an ancient codex or its contemporary equivalent, was the dominant format in the book world for thousands of years. The introduction of a new format in the 1930s, the paperback, was considered revolutionary. The so-called paperback revolution began during the Great Depression, when paperbacks were marketed as inexpensive alternatives to hardcover editions. Penguin Books, Ltd., the first majorly successful paperback publishing company, kept prices low by ordering large print runs © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


J.K. ROWLING
HARRY POTTER
and the Deathly Hallows
J.K. ROWLING
HARRY POTTER
and the Half-Blood Prince
J.K. ROWLING
HARRY POTTER
and the Order of the Phoenix
J.K. ROWLING
HARRY POTTER
and the Goblet of Fire
J.K. ROWLING
HARRY POTTER
and the Prisoner of Azkaban
J.K. ROWLING
HARRY POTTER
and the Chamber of Secrets
J.K. ROWLING
HARRY POTTER

Chapter 3 Books in the 2020s 91 and selling books in nontraditional retailers, such as Woolworth's drugstores. Penguin also broke the traditional paperback mold by avoiding pulp fiction entertainment novels and instead printing books that were both cheap and intellectually stimulating. Donald Porter Geddes, the editor of Pocket Books, the first paperback publishing house in the United States, spelled out this new approach to bookselling in 1944: “The best books apparently have the greatest appeal to the greatest number of people... the larger American public need no longer suffer from the delusion that it is intellectually inferior, or, from a literary point of view, lacking in any aspect in good taste, judgment, and appetite.”"! By 1960, when paperback books first outsold hardcovers, these early paperback innovators were proved right. While paperback publishing first issued only reprints of books that had already been issued in paperback original hardcover, paperback originals, books that had their initial print run as a paperback edition, A book with an initial print emerged in the 1950s. Paperback originals were another step in helping to remove the stigma from run in paperback instead the paperback book. In 1999, Jhumpa Lahiri’s The Interpreter of Maladies was the first paperback Oi hereioower, original to win the Pulitzer Prize for fiction. Today's books published in paperback are traditionally divided into two broad categories: mass- mass market market paperbacks and trade paperbacks. Mass-market paperbacks are small, inexpensive paperback editions that are sometimes issued after a hardcover edition, although many genre novels are A paperback format that is printed only in mass-market paperback editions. Trade paperbacks are larger and generally of bet- generally small and ter quality. They're often printed on higher-quality paper (sometimes acid-free paper). If the trade expencheh bound: paperback follows a hardcover release, the paperback will be the same size as the hardcover and : ae a trade paperback will have the same pagination and page layout as the hardcover edition. A paperback format that is Traditionally, hardcover books have been seen as more prestigious than paperbacks, though generally of higher quality; that stereotype may be beginning to change. In recent years, some publishers of literary fiction a eae a were seeing 50 to 75 percent of the hardcover books they shipped to bookstores returned to them identical pagination and unsold. As a response, certain publishers

opted to release books with uncertain sales potential as size. trade paperbacks, bypassing the hardcover format entirely. “Getting somebody to spend $22 on a book by an author who they've never heard of is hard, but getting them to spend $13.95 on a paperback is much easier,” Random House's Jane von Mehren told The New York Times in 2006." Some publishers are concerned that book reviewers dont take trade paperback editions as seriously, but that too may be slowly changing. Another publishing strategy is to release hardcover and trade paperback editions simultaneously rather than delaying the paperback edition for several months (or even years, in the case of exceptionally popular books). Such a technique is intended to drive up sales, taking advantage of initial publicity to capture readers who may be unwilling to pay the full hardcover price for a book. Whatever the concerns that publishers may have about issuing paperbacks, the format is still dominant in the U.S. publishing industry. E-Books As the world rushed to be online, with everything from music to mail produced in digital formats, the ancient form of the book seemed endangered. When e-books or electronic, digital books, were first introduced in the mid-2000s, they were a novelty. Early e-books were mostly technical manuals or digitized versions of works in the public domain. As the internet took off and as electronic devices became increasingly mobile, book publishers began to issue digital editions of their works. In the first decade of the 21st century, various companies began issuing software and hardware platforms for electronic books, each competing for dominance in this emerging market. New digital readers were introduced, such as Amazon's Kindle. Digital books were produced for those readers as well as laptops, tablets, and cell phones. But after a few years of growth, e-books have turned out to be a small share of the market. It turns out that people still love to buy, read, and keep books on paper. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 3.13 Hardcover books still outsell e-books in the 2020s. Source: © Shutterstock, Inc. Mery] Halls, managing director of the Booksellers' Association, notes that "the physical object" of the book is very appealing. The cover and paper symbolize permanence. The book is an object intended for posterity. "People love to display what they've read," Halls says. "The book lover loves to have a record of what they've read, and it's about signaling to the rest of the world. It's about decorating your home, it's about collecting, I guess, because people are completists aren't they, they want to have that to indicate about themselves." "" E-books do have advantages. They differ from their print equivalents in many significant ways. For one, there's no physical production cost, which means that e-books are generally less expensive than traditional books. There's also no cost to store or transport e-books. Because an e-book's publisher doesnt need to order a set print run, a text issued as an e-book doesnt ever have to go out of print. E-books also appeal to readers who want instant gratification. Instead of having to travel to a brick-and-mortar bookstore or wait for a delivery, a reader can download an e-book in a matter of minutes. And with newer models of e-book readers, such as the iPad, boasting full-color screens and the ability to embed web links and video in a book's text, e-books still may fundamentally reshape how people read in the future. Yet, even with those advantages, e-books still make up only a small percentage of total book sales, and that number has stalled." There are some spectacular exceptions. Dan Brown's The Lost Symbol, the follow-up to his massively popular novel The Da Vinci Code, sold more copies as a Kindle e-book than as a hardcover in the first few days after its September 2009 release. But in the 2020s, traditional books still outpace e-books." E-books also must deal with a threat that faces many kinds of digital content: online piracy. Only a few days after its initial release, Brown's The Lost Symbol had been illegally downloaded more than 100,000 times. Some authors and publishers are concerned that internet users expect free content and will find a way around spending money on e-books. American novelist Sherman Alexie voiced some of these anxieties, "With the open-source culture on the internet, the idea of ownership—of artistic ownership—goes away." Piracy has struck J.K. Rowling's novels as well. Every Harry Potter novel is available in pirated

form, either as a scanned copy or one that was manually typed out by fans. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s 93 Another concern with e-books is the possibility of digital decay. An e-book, after all, is a collection of data saved to a disk. It turns out that digital formats tend to decay much faster than their physical counterparts.“ The swift turnover of digital devices is another concern; the possibility exists that a book bought on a Kindle device in 2010 will be not be compatible with an equivalent device in 2025. digital decay The breakdown of data stored in digital form. Audiobooks Audiobooks date back to 1932, when the American Foundation for the Blind created recordings of books on vinyl records. Each side of the record could hold FIGURE 3.14 about 15 minutes of reading. Interest was high enough that the Library of Con- AUOD 197A sea aad audig GQK producer gress began producing similar audiobooks the next year. Other recording companies soon entered the market and in 1955, the Listening Library became a major distributor for recorded books. As always, new technology created other opportunities. Cassette tapes in the au d i b | e 1960s and compact discs in the 1980s were used for recorded books that could be an amazon company listened to in cars and with devices such as the Sony Walkman. Major book publishers began to see the possibilities, and Random House, Warner Publishing and Simon & Schuster invested in audio publishing.“ By 1994, “audiobook” had become the accepted term for such content. owse Source: II.studio/ Shutterstock.com A new company, Audible, created its own media player for audiobooks and soon developed the capacity to allow consumers to download audiobooks to computers and cellphones. People listen to the books in their cars as well as on headphones, ear pods, and audio assistants. Amazon purchased Audible in 2008 and it remains the top audiobook producer and seller, although Google, Overdrive, Downpour, Kobo, and other companies compete in the market.” Key Takeaways e Hardcover books are a direct descendant of the ancient codex. Because they are more durable and more expensive, they are considered more prestigious than paperback books. Traditionally, publishers order an initial print run in hardcover, followed by a paperback release. e Paperback books are popular because they are more portable and less expensive than their hardcover equivalents are. Books issued in paperback can be either mass market paperbacks or trade paperbacks, which are pricier and higher quality. To stay competitive and to attract

customers, publishers are releasing some novels simultaneously in hardcover and paperback; other books skip hardcover and are released as paperback originals. e E-books looked to have the potential to transform the book market. But many people still prefer physical books. E-books have the advantage of being cheaper and more portable than even most paperbacks. Some concerns with e-books include the prevalence of piracy and the potential for digital decay. e Audiobooks have been around since the 1930s but the portability of audiobooks, which can be listened to in the car or through headphones or ear pods, has greatly increased their popularity. Exercises Create a list of the book formats mentioned in this section, and then answer the following questions: © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 e How do you use the different formats throughout the day or week? e What is your preferred format? 3.5 Trends in Book Publishing Learning Objectives Determine the influence of the COVID-19 pandemic on book publishing. Indicate the effect of blockbuster syndrome on the publishing industry. Recognize how book superstores have changed the business of bookselling. a & PS Identify the causes and results of price wars in the book industry. The first decades of the 21st century have seen slow but steady changes in how Americans spend leisure time. In 2009, the average American spent 56 percent of their free time watching television and less than 7 percent of their free time reading.“ By 2015, out of 4 hours and 59 minutes of free time each day on average, Americans still spent more than half, 2 hour and 47 minutes, on television. Reading accounted for 19 minutes. Leisure computer use and games surpassed reading with 25 minutes.“*! And not much had changed entering 2020.5" In a world full of diverting entertainments, each clamoring for people's time, book publishing must always strive to find its niche. Publishing and the Pandemic In 2020, of course, leisure time in America and around the world—indeed, time itself—was completely upended by the COVID-19 pandemic. As we have discussed, media were essential in helping people navigate the tumultuous times. and yet each medium itself was upended. Book publishing has seen especial turbulence. A team of veteran publishing consultants produced a 2021 report that the influential Publishers Weekly highlighted. “The implications of COVID-19 on the book publishing sector are both subtle and deep. Most trade publishers enjoyed strong revenues in 2020, but with hugely lopsided sales by category, reflecting short-term social realities more than structural industry developments," the report states. "But what are publishers to learn when they lift their heads to survey the surrounding landscape?" For the short term, publishers were pleased to see increased sales as people bought books to pass the time during quarantine or to educate themselves, particularly on social issues such as Black Lives Matter or politics. However, the longer term has deep questions that will face many industries. People often were unable or unwilling to go to bookstores during the pandemic. They made purchases only, often through Amazon. "Still, it remains to be seen whether the

readingfavorable environment of stay-at-home living has been just a short-term stimulant or represents a longer-term trend; and whether books can hold their share of consumers' discretionary time and budgets versus the rapid growth of streaming media."* And the longer term has deep questions that will face many industries. People often were unable or unwilling to go to stores during the pandemic. They made purchases online. You will not be surprised to learn where they made their purchases: Amazon. The report stated: "On the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s 95 one hand, from now on publishers must treat bookselling as digital-first, physical-second. PreCOVID-19 it was still valid for publishers to ponder ‘where does Amazon fit within our reseller channel strategy?’ The question henceforth is ‘how do our reselling channels align with an onlinefirst strategy (particularly for Amazon)?! The future may decide if there can be books without bookstores. FIGURE 3.15 Can there be books without bookstores? Source: Mike Mareen/ Shutterstock.com Blockbuster Syndrome The 2020s will also see how book publishing can navigate what has come to be called the “blockbuster syndrome.” Imagine this scenario: A young author has spent the last few years slaving over her novel, rewriting and revising until the whole thing is polished, exciting, and fresh. She sends out the manuscript and is lucky enough to find a literary agent eager to support the work. The agent sells the book to a publisher, netting the author a decent advance; the book goes on to get great reviews, win some awards, and sell 20,000 copies. To most people, this situation sounds like a dream come true. But in an increasingly commercialized publishing industry, with a focus on finding the next blockbuster, this new author might never find work again. She had not produced a blockbuster. In an industry increasingly dominated by large media corporations with obligations to stock- blockbuster holders, book publishers feel pressured to turn profits every quarter. As a result, they look not for syndrome the next great artist but the next great best seller, books that are expected to sell millions (or tens The publishing industry’s of millions) of copies, regardless of literary merit. The industry's growing focus on a few best-selling focus on books with tsell tential. authors, called blockbuster syndrome, often means less support and less money for the vast posteclleripotentia majority of writers who don't sell millions of copies. These days, most of the media attention is focused on the few books each year that earn their advance authors huge advances and go on to sell massive numbers of copies —the blockbusters. But the A sum of money paid to focus on blockbusters can have a damaging effect on emerging writers. Because publishing is a the author in expectation gamble, advances to new or unproven writers are generally low. The syndrome affects every part of Otfutúre royalties: the book-making process. Even before a book is written, an advance sum of money is paid to the

author in expectation of future royalties. Royalties are a percentage of the book's sale price. So if a publisher gives an author a $10,000 advance, the author has immediate access to that money, but the first $10,000 worth of royalties goes to the publisher. After that, the author accumulates royalties for every book sold. In this way, an advance is a cross between a loan and a gamble. If the book doesn't sell well, the author doesn't have to pay back the advance; however, they won't earn any additional money from royalties. royalties A percentage of a book’s sales granted to its author. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

However, as many as three-quarters of books don't earn back their advances, meaning that their authors aren't making any money from sales at all. And publishers are wary of giving advances to new authors and instead give advances to successful authors or famous figures, such as presidents, who do not actually need that money to write. The syndrome works against finding new talent. FIGURE 3.16 Barack Obama's A Promised Land was the top 2020 blockbuster, followed closely by Michelle Obama's Becoming. BEGQMING OUT NOW AY a Buy your copy today IBA REC BARACK OBAMA Source: Alena Veasey/Shutterstock.com Additionally, because a publishing house wants to recoup its initial investment, a book that earned an author a big advance will probably get a big publicity budget. Unfortunately, the flip side is also true; a small advance equals a small publicity budget, which can trap many authors in a vicious circle. In most cases, a book without much promotion won't have the chance to become a hit. If the book isn't a hit, the publisher can justify an even lower advance for the next book and a lower budget for promotion. The result again is that many books by emerging authors get lost in the shuffle. "It used to be that the first book earned a modest advance, then you would build an audience over time and break even on the third or fourth book," Morgan Entrekin, the publisher of Grove/Atlantic, told The New York Times. "Now the first book is expected to land a huge advance and huge sales. ... Now we see a novelist selling 9,000 hardcovers and 15,000 paperbacks, and they see themselves as a failure." Potential blockbusters come at a high price for the publisher as well. They threaten to eat up publicity budgets and dominate publishers' attention. An extremely large advance will only pay off if a massive number of copies sell, which makes the publishing houses less likely to take a gamble on unconventional books. This can also lead to a glut of similar books being pushed by publishers. After Dan Brown's huge success with The Da Vinci Code in 2003, publishers rushed to capitalize on its success by releasing similar art history-conspiracy —mystery thrillers, few of which interested readers. To a certain extent, however, focusing on blockbusters has largely worked for the publishing industry. Today's best sellers sell more copies than best sellers did ten years ago and make up a larger share of the market. However, overall book sales have remained relatively flat.

In other © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s words, it’s not that more books are being sold; it’s just that more of the sales are taken up by a few heavily promoted blockbusters. However, the blockbuster syndrome threatens to damage the industry in other ways. In a best seller-driven system, literature becomes a commodity, with little value placed on a book's artistic merit. Instead, the primary concern is whether or not it will sell. Some Authors Say “No” to Blockbuster Syndrome Discontented with the industry’s focus on blockbusters at the expense of other books, some authors are taking control of publishing their materials. John Edgar Wideman, a celebrated author who has been a finalist for the National Book Award and is the only writer to have twice won the International PEN/Faulkner Award, had published more than 20 books through the traditional publishing system. But by the time he was looking for a home for his new collection of short stories, Briefs: Stories for the Palm of the Mind, he was ready for something new. Wideman had tired of the blockbuster approach. “It becomes not only publish or perish, but sell or perish.” 55 Wideman eventually decided to self-publish, which meant that he gave up a traditional contract and advance payment in favor of greater control and a higher percentage of royalties. Other authors are turning away from the big publishers and seeking out independent publishing houses, which often offer a different model. McSweeney’s offers low advances and splits all profits with the author evenly. Vanguard offers no advances, but gives authors high royalties and guarantees a high marketing budget. These nontraditional systems allow authors more flexibility at a time when the publishing industry is facing rapid change. As Wideman puts it, “I like the idea of being in charge. | have more control over what happens to my book. And | have more control over whom | reach.”®* And in early 2022, writer Brandon Sanderson raised more than $20 million in a then-record Kickstarter campaign to publish four new novels. You won’t be surprised to learn that Amazon has become a dominant force in self-publishing.©8 Other companies include, Blurb, Lulu, and Draft2Digital. Rise and Fall and Rise of Independent Book Stores In the late 20th century, a new group of colossal bookstores reshaped the retail sale of books in the United States. Two of the most well-known and prevalent book retailers, Barnes & Noble and Borders (the largest and second-largest book retailers in the United States,

respectively) expanded extensively by building book superstores in the late 1980s and early 1990s. These large retail outlets were different from traditional, smaller bookstores in several ways. They often sold many products other than books, including calendars, paper goods, and gifts. Many also housed in-store cafes, allowing patrons to browse books and sip lattes under the same roof. They were also physically bigger, and such megastores drew customers because of their wide selection and their ability to offer books at deeply discounted prices. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 3.17 Small independent bookstores have to compete with multibillion-dollar corporations. Bal ra a ap Er. Ka 4 i lik i Source: Photomarine/Shutterstock. com Many small, independent bookstores couldn't compete with the large chains' discounts, wide selection, and upscale atmosphere. According to Publishers Weekly, independent booksellers' share of the book market fell during that time from 58 percent in 1972 to 15.2 percent in 1999. The American Booksellers Association (ABA), a trade association of bookstores, noted that its membership peaked at 5,200 in 1991; that number kept declining into the 2010s. The decline of the independent bookstore coincided with the consolidation of the publishing industry, and some supporters of independent bookstores see a link between the two. Richard Howorth—owner of Square Books—an independent bookstore in Oxford, Mississippi, told Mother Jones magazine that "when the independent bookselling market was thriving in the '7os and '80s, more books were being published, more people were reading books, the sales of books were higher, and publishers' profit margins were much greater. With the rise of the corporate retailing powers and the consolidation in publishing, all of those things have declined."™! Book superstores emphasized high turnover and high-volume sales, placing a higher emphasis on best sellers and returning some mass market paperbacks to publishers after only 6 weeks on the shelves. But book selling takes places in a highly competitive landscape. First, the book superstores came under threat from large retailers, such as Target, Walmart, and Costco. They sold more books than both independent and chain bookstores combined: nearly 45 percent of the market." These stores didn't specialize in books and tended to offer only a few heavily promoted books—blockbuster titles. Large discount stores were able to negotiate favorable deals with publishers, allowing them to discount books even further than the book superstores in some cases. In the 2010s, online book purchasing meant the end for many of the book superstores, which either moved online, such as Barnes & Noble, or went out of business, such as Borders. And, ironically, independent book sellers have been on the rise. They are often the only place in town where people can roam the aisles looking for a book to buy." As with many store-front businesses in the 2020s, the pandemic closed

numerous independent booksellers but buyers and sellers remain determined to keep the stores alive. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s Price Wars All the competition has benefited the consumer in some ways, most notably by making books less expensive and more widely available. Mega best sellers, such as the Harry Potter and Twilight series, were able to set sales records at least in part because the books were available for purchase in malls, convenience stores, supermarkets, and other nontraditional venues. Part of the reason book superstores were able to crowd out smaller, independent retailers was their ability to offer significant discounts on a book's cover price. Because the big chains sell more books, they can negotiate better deals with publishers and then pass the discounts to their customers. Not surprisingly, deep discounts appeal to customers, which is one reason the book superstores gained such a large share of the market in the 1990s. The superstores are able to sell books at such a sharp discount, sometimes even half of the listed price, because their higher sales numbers gives them bargaining power with the publishers. Independent bookstores buying the books at a normal wholesale rate (usually half the list price) are at a disadvantage; they can't offer deep discounts and, as a result, they must charge higher prices than the superstores. This deep discount policy is one reason best seller sales have risen over the past decade (book superstores usually slash the prices of best sellers and new releases only). However, large discounts encourage high-volume selling, and emphasizing high-volume selling encourages safe publishing choices. That is, the bookstores are able to make up for the big discounts only by selling tons of copies, and the books most likely to sell this well are blockbuster works by known-quantity authors. The threat of deep discounting to independent bookstores and its effect on the publishing industry has led some European countries to regulate prices. For example, bookstores in France are prohibited from discounting more than 5 percent, and in Germany, price slashing can only happen 9 months after a book's release. FIGURE 3.18 Costs Associated with Publishing a Book Why do books cost so much? œ Publisher @ Royalties to author @ Distribution æm Costs of paper and binding œ Marketing æm Editors, copyeditors, graphic design, and write-offs of unearned author advances Source: Data from Ken Auletta, "Publish or Perish," The New Yorker, April 26, 2010, http://www.newyorker.com/magazine/2010/04/ 26/ publish-or-perish. The brick-and-mortar bookstores aren't the only

book discounters in the mix. Walmart and other discount retailers sell more copies of the few books they offer at their stores, so they can negotiate even more favorable terms with publishers. Amazon, which dominates online book sales, routinely discounts books 20 percent or more. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Other online retailers have been battling with Amazon for online bookselling profits. For example, one holiday season, Amazon and Walmart were preparing to compete for sales. When Walmart announced that it would lower preorder prices for 10 highly anticipated hardcover books to only $10, Amazon responded by matching that price the next day. Walmart then lowered its price to $9, and Amazon followed. Unwilling to give up the fight, Walmart lowered its prices by a penny, listing the 10 books at $8.99. Then another online retailer, Target, joined the fray, matching Walmart's price. Walmart dropped its list prices again by a penny, listing the books at $8.98." While there's something almost comical about major retailers duking it out over pennies, it's also a situation that looked quite sobering to book retailers, from the independents to the large chains. The startling thing about the price wars among Amazon, Target, and Walmart was that no one involved expected to make any money from these deeply discounted books. At $9 or less, these books were almost certainly selling at below retail value, perhaps by quite a lot. wholesale price If a book's list price is $35, its wholesale price is usually around half of that, in this case $17. If The basic cost of a book that book is priced at $9, that means an $8 loss to the retailer per copy. Although at first this seems or other item to a retailer like blatantly bad business, it works because all of these retailers are in the business of selling much before the addition of any retall profi more than just books. Large online retailers use the deep discounts to lure customers to their websites in hopes that these customers will purchase other items. These book sales are valuable as a way to drive traffic to the retailer's website. However, booksellers whose main business is still selling books, such as local independent bookstores, don't have this luxury. E-books have also entered into the retail struggle. Because there are no printing costs, e-books are relatively cheap to make, and consumers expect to see the savings on their end. However, book publishers still sell the books to distributors at wholesale prices—about half of the retail value of the hardcover version. To tempt buyers, companies such as Amazon charge only $9.99 for the average e-title, once again taking a loss." Many hope to make up for it with device sales—consumers are more likely to spend hundreds of dollars on an inexpensive reader to access cheaper books. While

major retailers may eventually profit from this method of sales, many wonder how long it will last. Author David Baldacci argues that a book industry based solely on profit isn't sustainable. In the end, he argues, “there won't be anyone selling [books] anymore because you just can't make any money.” The inclination to focus only on net profits is indicative of a larger trend in the book industry. Retailers are getting larger, consumer prices are getting lower, and popular books are receiving the majority of attention. While this has positive short-term results for consumers and large retailers, the effects are devastating for most authors and smaller bookstores. Although, in the end, the introduction of e-books may be no more harmful to the industry than the explosion of paperbacks was in the early 1900s, the larger emphasis on quantity over quality threatens the literary value of books and sustainability of bookstores." Key Takeaways e Blockbuster syndrome refers to the publishing industry's focus on books with best-seller potential at the expense of works that may not sell as well. Fueled by high advances that depend on high publicity budgets for high sales, less-popular authors often get lost in the shuffle. Such a system evaluates books on the basis of their commercial potential instead of their literary merit. Fed up with what they see as the industry’s exclusive focus on blockbusters, some authors are turning away from the big publishers and are opting for different publishing models. e Book superstores rose to prominence in the 1990s because their low prices, large selection, and upscale atmosphere made them popular with book buyers. As a result, large numbers of independent bookstores closed. Eventually, however, the book superstores lost market share to large retailers such as Walmart and Costco. These stores don’t focus on selling books, and so they only have the shelf space for a few best sellers, thus helping to fuel © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 the blockbuster syndrome. Additionally, brick-and-mortar stores were decimated by Amazon and other online retailers. Independent bookstores thus far have been able to survive. e Stores that sell a large volume of books are able to negotiate favorable terms with book publishers and they are then able to pass along deep discounts to their customers. Smaller independent bookstores are not able to do this, and so are less economically competitive. Price wars have erupted among online retailers like Amazon, Walmart, and Target, who compete to sell books and e-books at prices so low they amount to a net loss per sale. Retailers used these sales to drive business to their websites and to encourage customers to buy other products. Exercises 1. Examine a recent list of best sellers (some lists to consider include those by The New York Times, Publishers Weekly, or The Washington Post). Some questions to consider: e Are the authors famous people? e Are the books part of a series or novel franchise? e Do the books have film tie-ins? e What conclusions can you draw from your research? 2. Try to determine if your hometown has an independent bookstore. By conversation or research, try to find the history of the store. Then consider the following questions. e What factors might account for its presence in your town? e How might prices have changed in recent years? 3.6 The Future of Books—and Libraries—in the 2020s Learning Objectives 1. Analyze the future of the book. 2. Determine the benefits and drawbacks of digital libraries. 3. Analyze the future of self-publishing. The book industry has changed enormously since its creation. From the invention of the papyrus scroll to the introduction of the e-book, new technologies continuously affect how people view and experience the written word. With the advent of digital media, older industries, such as the book industry, must find ways to adapt. Some fear that this new technology will destroy the industry, while others maintain that it works to the industry's advantage. However, one thing is clear—digital technology promises to reshape the publishing industry as we know it. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

102 Understanding Media and Culture in the 2020s The Future of Books In the last days of 2018, Craig Mod wrote a provocative essay for Wired magazine, “The 'Future Book' Is Here, but It's Not What We Expected.” Visionaries thought technology would change books and reading, Mod argues. Instead, technology has changed everything about publishing a book." Mod notes that every new medium seemed to spell the end of the book: newspapers, photography, radio, movies, television, video games, and especially the internet. Static, dull, bulky print media could not survive the flash and allure of interactive, social media. Mod quotes a New York Times essay by Robert Coover: “The print medium is a doomed and outdated technology, a mere curiosity of bygone days destined soon to be consigned forever to those dusty unattended museums we now call libraries.” And then the future seemed to be here. The first e-book readers were related to the personal digital assistant (PDA) devices, pocket-sized electronics that could store and display large amounts of text, that became popular in the 1990s. Early e-readers had minimal battery life and text that was difficult to read. Through the 2000s, however, technological advances allowed for smaller and sleeker models; the Apple iPhone and the iPad helped make readers more comfortable with reading on a small screen. Amazon put its money and technology behind Kindle. The technology got a boost when Oprah Winfrey praised the Kindle on her show in October 2008. By that holiday season, e-book reader sales were booming, and it wasn't just the technologically savvy individuals who were interested anymore. Despite being criticized by some as providing an inferior reading experience to dedicated e-readers, the more versatile Apple iPad became a driving force behind e-book sales—more than 1.5 million books were downloaded on the Apple iPad during its first month of release in 2010." FIGURE 3.19 Are e-books that much different from books? =n. 1 a written or printed work consisting of pages glued or sewn together along one side and bound in covers: a book of selected poems. » a literary composition that is published or intended for publication as such a work: I'm writing a book. » a main division of a literary work or of the Bible: the Book of Genesis. > (also book of words) the libretto of a musical or opera, or the script of a play. » (one's books) used to refer to studying: he is so deep in his books he would forget to eat. * INFORMAL a magazine. » an imaginary

record or list (often used to emphasize the comprehensiveness of someone's actions or experience): she felt every emotion in the book of love. 2 [with modifier] a bound set of blank sheets for writing in: an accounts book. > (books) a set of records or accounts: a bid to Lec 79424 10% Source: A. Aleksandravicius/Shutterstock.com With access to a dazzling array of books available with just a few clicks, it's no wonder the consumer seemed enamored with the e-book. An e-book reader has the space to store thousands of © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s titles in an object smaller and lighter than the average hardcover novel. And though the devices themselves can be expensive, e-books are usually cheaper than their hardcopy equivalents; sometimes they're even free. Thanks to efforts like the Gutenberg Project and Google Books (see Section 6), more than a million public domain titles are available as free e-books. It seemed the future of the book had arrived. But as 2018 drew to a close, Mod found not much about the book had really changed. “Physical books today look like physical books of last century,” he writes. “And digital books of today look, feel, and function almost identically to digital books of 10 years ago, when the Kindle launched.”“*! Mod recognized that the book's future was actually being shaped by technology and culture. Yet here’s the surprise: We were looking for the Future Book in the wrong place. It’s not the form, necessarily, that needed to evolve—I think we can agree that, in an age of infinite distraction, one of the strongest assets of a “book” as a book is its singular, sustained, distraction-free, blissfully immutable voice. Instead, technology changed everything that enables a book, fomenting a quiet revolution.” For Mod, and it turns out for many people, the book had not changed much and did not need to change much. What had changed, as this chapter has made clear, is the production of books and the economics of the book publishing industry. The Future of Libraries The idea of a digitized library has been around since the early years of the internet. A digital library stores its materials in a digital format, accessible by computers. Some digital libraries can be accessed locally, such as your university library. Others can be accessed remotely through the internet. It is hard to imagine but Michael Hart conceived of a digital library in 1971—years before the internet was fully established. With Project Gutenberg, Hart wanted to make 10,000 of the mostconsulted books publicly available and free by the end of the century. These were books in the public domain, which as we have discussed, are books that are no longer under a copyright in the United States. The forward-thinking Hart named his project, of course, after the inventor of the movable type printing press, perhaps suggesting that book digitization had the potential to revolutionize the way humans produce and read books as much as Gutenberg’s invention had centuries earlier. At first, the process was slow for Hart and his

fellow book-digitizing volunteers. They were forced to copy text manually until 1989. In the early 1990s, scanners and text-recognition software allowed them to somewhat automate the process. By 2010. Project Gutenberg's free online library had more than 30,000 public domain works available for free download and by 2020, the collection had doubled to more than 60,000. Some liken the prospect of a widely accessible, easily searchable, free library to the proliferation of free libraries in the 19th century, which led to a surge in literacy rates. One of Project Gutenberg's stated goals is “to break down the bars of ignorance and illiteracy” through its library of digitized books. Digital libraries make a huge selection of texts available to people with internet access, giving them the amazing potential to democratize knowledge. As Bill McCoy, the general manager of Adobe's e-publishing business, told The New York Times in 2006, “[s]ome of us have thousands of books at home, can walk to wonderful big-box bookstores and well-stocked libraries and can get Amazon.com to deliver next day. The most dramatic effect of digital libraries will be not on us, the well-booked, but on the billions of people worldwide who are underserved by ordinary paper © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 103 Why Physical Books Still Outsell E-Books This video takes a look at why physical books continue to outsell e-books. MRREPORTS 4 vn ae books still outsell e-books) View in the online reader digital library A library that stores its collections digitally so they are accessible by computer.

 orphan works Works still protected by copyright, but the copyright owner is unknown or difficult to determine. FIGURE 3.20 books.””! Digitized libraries can also make fragile materials available to browsers without damaging originals; academic libraries are also able to share important texts without shipping books across the country. Google has taken a different approach to the digital library. It started digitizing books in 2002, and in 2004 the company created Google Books. With its access to resources, technology, and workers, Google Books quickly became the largest online library. It is not connected to a non-profit or academic institution, though it does claim several as partners. Like Project Gutenberg, Google Books copies many books in the public domain. The company has made more than a million of these titles fully and freely searchable and downloadable. Other works in the Google Books digital library include copyrighted books whose publishers have worked out a deal with Google. Some of these titles have their full text available online; others allow only a limited number of page previews. As part of its partnership with publishers, a Google Books search result will often provide links to the publisher's website and to booksellers. Google Books ran into trouble, however, when it began to digitize the millions of books with unclear legal status, such as out-of-print works that were not yet in the public domain. Many of these are considered orphan works, meaning that no one is exactly sure who owns their copyright. In 2004, the company announced plans to scan these texts and to make them searchable, but it would only show sentence-long snippets to searchers. Copyright holders could ask Google to remove these snippets at any time. Google claimed that this digitization plan would benefit authors, whose books would no longer linger in out-of-print limbo; it would also help researchers and readers, who would be able to locate (and perhaps purchase) previously unavailable works. Publishers and authors did not agree. Many objected to Google's plan to scan first and then look into copyright ownership later. Others saw Googles profiting from works still under copyright as a clear violation of intellectual property law. (Google sells ads on its pages and thus profits.) In 2005, the Authors Guild of America and the American Association of Publishers (AAP) sued Google for “massive copyright infringement.” Google argued

that it was essentially creating a massive online card catalog. But the Authors Guild and AAP alleged that Google was attempting to monopolize information and profit from it. In 2008, Google agreed to a $125 million settlement with the publishers and the Authors Guild. Some of that money would go directly to copyright holders; some would pay for legal fees; and some would go to found the Book Rights RegSource: Lets Design Studio/Shutterstock.com istry, an independent nonprofit association that would ensure content users (like Google) are paying copyright owners. Copyright owners would get money from Google and from potential book sales; Google would get money from advertisers, book sales, and institutional subscriptions by libraries. Still, not everyone agreed with the decision. The Open Book Alliance was a diverse partnership of organizations, including Amazon, the Internet Archive, and the National Writers Union, who feared that Google's proprietary control of so much copyrighted material was an antitrust violation. Google then had copies of more than 25 million books. As the group stated on its website: Courts have ruled that Google is providing a public service with its copying efforts. However, the multiple attacks, copyright arguments, and varied opponents seem to have dampened the company’s enthusiasm for creating the world's largest digital library. Though copying of some works continues, the profile of Google Books is much lower in the 2020s." Many organizations were concerned over the mass digitization of books. For example, the Open Book Alliance, which has since ended, offered this spirited response: “The Open Book Alliance will counter Google, the Association of American Publishers and the Authors [sic] Guild's scheme to monopolize the access, distribution and pricing of the largest digital database of books in the world.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s The Future of Publishing As we have seen, despite their many conveniences, printed books carry risks for authors and publishers. Producing books in bulk means that publishers are taking a gamble, attempting to publish enough books to satisfy demand, but not so many that unwanted copies linger in warehouses. When a book doesn't sell as much as expected, the publisher may end up taking a loss if the costs of publishing the book exceed the revenue from its sale. Technology has provided some possible answers. Print-on-demand is a system in which a book is printed only after an order is received. Such a system never could work with old-time and even modern printing presses. But modern software and small, powerful printers have enabled print-on-demand in the 2020s. Indeed, the concept has become so accepted that print-on-demand has expanded far beyond books. As one article notes, “Print on demand sites let you customize white label products with your own designs. Sell t-shirts, bags, mugs, books and more. Simply upload your designs, connect your POD service of choice with your eCommerce website, and youre ready to start selling t-shirts, bags, and other items.”™! Self-publishing is another possible future. It is a system that involves an author, not a thirdparty company, being in charge of producing and publishing a work. It is not a new concept. Many authors self-published works in their lifetimes, including Virginia Woolf and Oscar Wilde. Popular books like The Joy of Cooking and the Chicken Soup for the Soul series had their origins in self-publishing. Many authors also self-publish when they're unable to get support from the traditional publishing world. Daniel Suarez’s techno-thriller Daemon was rejected by 48 agents before he opted for self-publishing. After creating interest on blogs, Suarez eventually got a two-book deal with Dutton, an imprint of Random House.™ Additionally, self-publishing can be an attractive option for authors who want control over their own content. Instead of leaving decisions up to the publisher, authors can control their own editing, designing, and marketing. One major challenge for authors who choose to strike out on their own is the stigma that is still sometimes attached to self-published books. Until recent years, most self-published authors went through the so-called vanity presses, which charge writers a premium for published copies of their books. As the name implies, these types of self-publishing ventures were often seen as preying

on writers' need to see their own work in print. To justify the cost of printing, a minimum order of a thousand copies was standard, and unless authors were able to find an audience, they had little hope of selling them all. Because there was no quality control and vanity presses would usually publish anyone with money, some readers were skeptical of self-published books. Major retailers and distributors generally refused to carry them, meaning that authors had to rely on their own marketing efforts to sell the books. Before the advent of the internet, this usually meant either selling copies in person or relying on mail-order catalogs, neither of which is a very reliable way to sell enough copies to recoup costs. However, beginning in the early 2000s, self-publishing changed dramatically. Advances made in publishing technology made it easier for self-published books to more closely resemble traditionally published ones. Free professional typesetting software allowed writers to format their text for the page; Adobe Creative Suite and similar programs have made image editing and graphic design feasible for amateurs and professionals. The internet has revolutionized marketing and distribution, allowing authors of books about niche subjects to reach a worldwide audience. As a result, many internet-based self-publishing companies have sprung up, offering a variety of services. Some companies, such as Lulu Enterprises and CreateSpace, feature a low-cost service without many bells and whistles; others offered a package of services that may include professional editing, cover design, and marketing. The process has become streamlined as well. For example, to publish a book with Lulu, an author just has to upload a PDF of a properly formatted text file; decide what size, paper, and binding options to use; and make a cover using a pre-made template. Self-published books are generally quicker to produce and allow an author a higher share of the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. print-on-demand A printing technology in which new copies of a book are not created until an order is received. FIGURE 3.21 The famous chef Julia Childs owned a copy of The Joy of Cooking. Source: RadioFan, https://commons.wikimedia.org/wiki/ File:Childs_Joy_of_Cooking.JPG. Available under CC BY-SA 3.0, https://creativecommons.org/licenses/by-sa/3.0/deed.en. self-publishing A publishing system in which an author, not a third-party company, is in charge of producing and publishing a work. vanity press A pejorative term for

a publishing house that publishes books at the author's expense.

royalties, though it usually costs more on a per-book basis. As a result, self-published books often have a higher list price. Whereas vanity publishers were stigmatized for charging authors sometimes thousands of dollars to publish their books, creating a book using the services of Lulu or CreateSpace doesn't cost the author anything. That's because users who upload their content aren't creating an actual, physical copy of a book; instead, they're essentially making a potential volume. With print-on-demand technology, books aren't printed until an order is placed, which significantly lowers the financial risk for self-publishers. Print-on-demand is especially useful for books with a limited or niche audience. Print-on-demand isn't only being used by self-publishers; both small presses and academic publishers are using the technology for older books without much of an audience. With print-ondemand, books that may only sell a few dozen copies a year can stay in print without the publisher having to worry about printing a full run of copies and being stuck with unsold inventory. Although some self-published authors manage to find a huge audience, most don't. Bob Young, the founder of Lulu, told the London Times that his goal is to publish 1 million books that each sell 100 copies, rather than 100 books that sell 1 million copies each.' Lulu and other enterprising selfpublishers, however, have disrupted the traditional notion of the publishing house, which acted as a sort of gatekeeper for the book industry—which ushered a few talented, lucky writers in and kept others out. In the world of self-publishing, there are no barriers—anyone with a book in a PDF file can whip up a nice-looking paperback in under one hour. This has democratized the industry, allowing writers who had been rejected by the traditional publishers to find their own audience. But it has also meant that a lot of writing with little literary merit has been published as well. Additionally, if a bestseller in the Lulu world is a book that sells 500 copies, as Bob Young told the London Times, then few authors are going to be able to make a living through self-publishing. Indeed, most of the self-publishing success stories involve writers whose self-published efforts sold well enough to get them a book deal with one of the traditional publishing houses, a sign that for better or for worse, the traditional publishing model still has the social cachet and sales to dominate the industry. However, the

COVID-19 pandemic again disrupted traditional models. As people sought out more books on more niche topics in quarantine, they found self-published books that fit their needs. A self-publishing site found that, “One of the consequences of COVID-19 is that trends that were already underway have accelerated. Commercially, 2020 was actually a good year for indie authors focussed on digital and global growth. The pandemic hit traditional bookselling hard but digital reading, writing and publishing stepped into the vacuum created by closed high-street bookstores.” Key Takeaways e Despite huge changes in media and culture, the book has not changed much and did not need to change much. What had changed, as this chapter has made clear, is the production of books and the economics of the book publishing industry. e Digital libraries began with Project Gutenberg in 1971. Digitized books allow anyone with an internet connection access to millions of volumes, and some advocates hope that digital libraries will lead to a rise in global literacy rates. Millions of books in the public domain are available for free download. Google Books, the largest digital library, has run into trouble with its plan to digitize as many books as possible, even books under current copyright. The Open Book Alliance accuses Google of monopolizing copyrighted content to make a profit. e Self-publishing used to carry a social stigma as well as a high cost. Thanks to printon-demand services, self-publishing is an increasingly popular option for amateur and professional writers. It appeals to authors who may have a niche audience or who want more control over their work. Print-on-demand makes it possible for books to never go out of print. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 3 Books in the 2020s Exercises Go to the website of a company that specializes in print-on-demand or self-publishing services and examine some of the books featured there. Then, answer the following questions: e How do these books look similar in form and content to books you'd expect to find in your local bookstore? How do they look different? e How do prices differ from some of the major retail chains? Are the prices more similar to e-book, paperback, or hardcover prices? e Would you be willing to purchase a book on one of these sites? Why or why not? 3.7 End-of-Chapter Material End-of-Chapter Assessment le Questions for Section 2 a. What ancient book form did the codex replace, and why was the codex an improvement on that form? b. What is mechanical movable type, and how did it lead to the Gutenberg Revolution? c. What is copyright, and how has its legal interpretation changed over time? d. How has the publishing industry evolved since the invention of the printing press? Questions for Section 3 a. How was 18th-century literature affected by the changing role of women during this period? b. What are some of the ways that authors tried to create a distinctive American style in the 19th century? c. What changes in American society were reflected by 20th-century literature? Questions for Section 4 a. What are some of the advantages and disadvantages of hardcover books? b. What are the two kinds of paperback books, and how do they differ? c. What is an e-book, and how is it different from hardcopy books? . Questions for Section 5 a. How has the COVID-19 pandemic influenced book publishing? b. What is blockbuster syndrome, and how does it affect the publishing industry? c. What factors led to the rise and decline of book superstores? d. How do price wars affect the publishing industry? Questions for Section 6 a. How has the book changed and not changed in its long history? b. What are the benefits and drawbacks of digital libraries? c. What is self-publishing and how does it influence the book industry? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Critical Thinking Questions 1. One of the initial intentions of copyright law was to protect artists while also allowing a free market of ideas. Is copyright a good way to protect authors and their control over their work? Do you think copyright law means the same now as it did in the past? What are some concerns that are changing the meaning of copyright protection? 2. If the Gutenberg Revolution was a time when advances in technology led to rapid changes in culture and society, will e-books and digital libraries lead to a similarly revolutionary change in the way we live our lives? Why or why not? 3. The publishing industry is facing a time of rapid change. What are some factors threatening the traditional publishing mode, and what are some ways the industry could respond to these potential dangers? 4. What impact do blockbuster books have on the book industry? And on readers? 5. Some people argue that e-books will destroy the publishing industry, while others think that they'll be its savior. How have e-books begun to transform the publishing industry, and what impact do you think they will have in the future? 6. How has the COVID-19 pandemic affected almost every aspect of book publishing? Career Connection Publishing a book is no longer a simple thing. Authors have to contend with questions about copyright, movie rights, e-books, and social media. In confusing times, literary agents act as writers' sidekicks. They discover new writers and then help those writers negotiate an increasingly complex market. Read this 2021 article in Writer's Digest, "20 Literary Agents Actively Seeking Writers and Their Writing." Then answer the following questions. e |f you were interested in being a literary agent, what do you notice about the agents? e |f you were interested in being an author, what do you notice about the requests of the agents? 1. Virginia Commonwealth University Libraries, "Book Curses," http://www. library.vcu.edu/ preservation/curse.html. 2. Virginia Commonwealth University Libraries, "Book Endnotes Curses," http://www. library.vcu.edu/ preservation/curse.htm. . Steven Roger Fischer, A History of Reading (New York: Reaktion Books, 2004). . Harry Ransom Center, "The Gutenberg Bible at the Ransom Center," University of Texas at Austin, http://www.hrc.utexas.edu/educator/modules/ gutenberg/ books/early/. 5. Bruce Jones, "Manuscripts, Books, and Maps: The Printing Press and a Changing World," September 5, 2000, http://

communication.ucsd.edu/ bjones/Books/booktext.html. w A 1. Sandy Kenyon, "Book industry seeing boom in sales amid COVID-19 pandemic," ABC News 7, December 9, 2020, https://abc7news.com/ booksreading-book-sales-coronavirus/8640527/#:~:text=Sandy Kenyon reports the book,than 6% compared to 2019. 2. National Endowment for the Arts, Reading at Risk: A Survey of Literary ë 3 i a Reading in America (New York: Author, 2004). 6. eS Sa Soes J. Karolides, The Enyclopedia of Censorship 3. National Endowment for the Arts, Reading at Risk: A Survey of Literary i ? i 7. Barbara Krasner-Khait, “Survivor: The History of the Library,” History Magazine, October/November 2001. 8. Louise Krasniewicz, Walt Disney: A Biography (Santa Barbara, CA: Greenwood, 2010), 43. 9. Jennifer Jenkins, "Public Domain Day, Law, https:// web.law.duke.edu/cspd/publicdomainday/2021/. 20. Daniel Walker Howe, What Hath God Wrought: The Transformation of America, 1815-1848 (New York: Oxford University Press, 2007). 21. Matthew Ogle, “The Paperback Revolution,” CRC Studio, 2003, http://www.crcstudio.org/paperbacks/revolution.php. 22. Albert N. Greco, The Book Publishing Industry (New York: Routledge, 2005). Michael Hyatt, “Top Ten U.S. Book Publishers for 2009,” January 15, 2010, http://michaelhyatt.com/2010/01/top-ten-u-s-book-publishersfor-2009.html. 24. Andrew Limbong, "Book Publisher Simon & Schuster Sold To Rival," Reading in America (New York: Author, 2004). 4. National Endowment for the Arts, Reading at Risk: A Survey of Literary Reading in America (New York: Author, 2004). . Motoko Rich, “Fiction Reading Increases for Adults,” New York Times, January 11, 2009, Arts section. 6. "Book reading, 2016," Pew Research Center, http:// www.pewinternet.org/2016/09/01/book-reading-2016/ (accessed March 1, 2017). . Peter Tonguette, "Paging through pandemic: Reading gets a COVID lift," Christian Science Monitor, July 16, 2020, https://www.csmonitor.com/ Books/2020/07 16/Paging-through-pandemic-Reading-gets-a-COVID-lift. . Allison Flood, "Book sales defy pandemic to hit eight-year high," The Guardian, January 25, 2021, https://www.theguardian.com/books/202 1/ jan/25/ bookshops-defy-pandemic-to-record-highest-sales-for-eight- 23. years. 9. Harry Ransom Center, “The Gutenberg Bible at the Ransom Center,” University of Texas at Austin, http:// www.hrc.utexas.edu/educator/modules/ oa 2021,"Duke “s ioe} gutenberg/books/early/. . Kevin Kelly, “Scan This Book!” New York

Times Magazine, May 14, 2006. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. NPR, November 25, 2020, https://www.npr.org/2020/1 1/25/938919530/ book-publisher-simon-schuster-sold-to-rival.

25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. Chapter 3 Books in the 2020s Nina Baym, introduction to The Norton Anthology of American Literature (New York: W. W. Norton & Company, 2007) A:1-14. Hannah Webster Foster, The Boarding School; or, Lessons of a Preceptress to Her Pupils (1829; repr., Whitefish, MT: Kessinger Publishing, 2010). Robert Darnton, The Kiss of Lamourette: Reflections in Cultural History (New York: W. W. Norton & Company, 1996). Michael Winship, “Two Early American Bestsellers,” Common-place 9, no. 3 (2009), http:/Awww.common-place.org/vol-09/no-03/winship/. Africans in America Resource Bank, “Slave Narratives and Uncle Tom’s Cabin, 1845-1862,” PBS, http://www.pbs.org/wgbh/aia/part4/ 4p2958.html. "Uncle Tom's Cabin, History. com, https://www.history.com/this-day-inhistory/ uncle-toms-cabin-is-published. Africans in America Resource Bank, “Slave Narratives and Uncle Tom’s Cabin, 1845-1862,” PBS, http:// www.pbs.org/wgbh/aia/part4/ 4p2958.html. Mark Twain, The Adventures of Huckleberry Finn (Harper & Brothers, 1912). Allen Ginsberg, Howl, ed. Miles Barry, (New York: Harper Perennial, 1995). Allen Ginsberg, Howl and Other Poems, San Francisco: City Lights Books, 1956, p. 1. Johan Raskin, American Scream: Allen Ginsberg’s “Howl” and the Making of the Beat Generation (Berkeley: University of California Press, 2006). "Publishing Trends: 2021 and Beyond," The Writers for Hire, January 8, 885; repr., New York: 2021, https:/Awww.thewritersforhire.com/publishing-trends-2021 -andbeyond/. "Consumer Survey," Audio Publishers Association, April 24, 2019, https:/Awww.audiopub.org/uploads/ pdf/Consumer-Survey-PressRelease-2019-FINAL. pdf. "Audio Book Market," Reports and Data, April 2020, https:// www.reportsanddata.com/report-detail/audio-book-market. Matthew Ogle, “The Paperback Revolution,” CRC Studio, 2008, http://www.crcstudio.org/paperbacks/revolution.php. Edward Wyatt, “Literary Novels Going Straight to Paperback,” New York Times, March 22, 2006, Books section. Lucy Handley, "Physical Books Still Outsell E-Books and Here's Why, " CNBC, September 19, 2019. https://www.cnbc.com/2019/09/1 9/physical-books-still-outsell-e-books-and-heres-why.html. Jim Milliot, "As E-book Sales Decline, Digital Fatigue Grows," Publishers Weekly, June 17, 2016, http://www.publishersweekly.com/pw/by-topic/ digital/retailing/

article/7 0696-as-e-book-sales-decline-digital-fatiguegrows.html. "AAP Statshot," Association of American Publishers, July 31, 2020, https://publishers.org/news/aap-statshot-annual-report-book-publishingrevenues-up-slightly-to-25-93-billion-in-201 9/. Matt Frisch, “Digital Piracy Hits the E-book Industry,” CNN, January 1, 2010, http://www.cnn.com/2010/TECH/01/01/ebook.piracy/index.html. Kurt D. Bollacker, “Avoiding a Digital Dark Age,” American Scientist 98, no. 3 (2010): 106. Alison Thoet, "A Short History of the Audiobook," PBS, November 22, 2017, https://www.pbs.org/newshour/arts/a-short-history-of-the-audiobook-20-years-after-the-first-portable-digital-audio-device. Jacob Parker, "The Best Audiobook Sites," TechRadar, February 1, 2021, https://www.techradar.com/best/the-best-audio-book-sites. U.S. Department of Labor, Bureau of Labor Statistics, American Time Use Survey, Table 11, “Time spent in leisure and sports activities for the civilian population by selected characteristics, 2009 annual averages,” June 22, 2010, http://www.bls.gov/news.release/atus.t1 1.htm. "American Time Use Survey," Bureau of Labor Statistics, December 2016, https://www.bls.gov/TUS/CHARTS/LEISURE.HTM. "American Time Use Survey," Bureau of Labor Statistics, December 2019, https://www.bls.gov/news.release/atus.t1 1A.htm. Andrew Albanese, "New Report Offers Post-Pandemic Outlook for Book Business," Publishers Weekly, January 7, 2021, https://www.publishersweekly.com/pw/by-topic/industry-news/libraries/article/85263-newreport-offers-post-pandemic-outlook-for-book-business.html. Andrew Albanese, "New Report Offers Post-Pandemic Outlook for Book Business," Publishers Weekly, January 7, 2021, https://www.publishersweekly.com/pw/by-topic/industry-news/libraries/article/85263-newreport-offers-post-pandemic-outlook-for-book-business.html. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. Andrew Albanese, "New Report Offers Post-Pandemic Outlook for Book Business," Publishers Weekly, January 7, 2021, https://www.publishersweekly.com/pw/by-topic/industry-news/libraries/article/85263-newreport-offers-post-pandemic-outlook-for-book-business.html. Michael Meyer, "About the Book Advance...," New York Times, April 10, 2009, Sunday Book Review, http://www.nytimes.com/2009/04/1 2/ books/review/Meyer-t.html. Calvin Reid, “John Edgar Wideman to Self-Publish New Book Via Lulu.com,” Publishers Weekly, March 5, 2010. Calvin Reid, “John

Edgar Wideman to Self-Publish New Book Via Lulu.com,” Publishers Weekly, March 5, 2010. Margot Atwell, " How Brandon Sanderson’s Kickstarter Project Broke he Bookish Internet," Kickstarter, March 11, 2022, https://www.kickstarter.com/articles/how-brandon-sanderson-s-kickstarter-project-brokehe-bookish-internet. Jake Gunnoe, "How to Publish on Amazon," Self-Publishing, December 12, 2020, https://selfpublishing.com/amazon-self-publishing/. Rob Gurwitt, “Light in Oxford,” Mother Jones, May/June 2000. en Auletta, “Publish or Perish,” Annals of Communication, New Yorker, April 26, 2010. Paddy Hirsch, "Why The Number Of Independent Bookstores Increased During The ‘Retail Apocalypse, '" NPR, March 29, 2018, https:/Awww.npr.org/201 8/03/29/598053563/why-the-number-ofindependent-bookstores-increased-during-the-retail-apocalypse. Sean Gregory, “Walmart, Target, Amazon: Book Price War Heats Up,” Time, October 27, 2009, http://www.time.com/time/business/article/ 0,8599, 1932426,00.html. Brad Stone and Motoko Rich, “Sony to Cut E-Book Prices and Offer New Readers,” New York Times, August 4, 2009, http:/Awww.nytimes.com/ 2009/08/05/technology/ personaltech/O5sony.html. Motoko Rich, “Steal This Book (for $9.99),” New York Times, May 16, 2009, http:// www.nytimes.com/2009/05/1 7/weekinreview/1 7rich.html. Timothy L. O'Brien, "Can Independent Bookstores Survive Covid-19?," Bloomberg, June 19, 2020, https:// www.bloomberg.com/opinion/articles/ 2020-06-19/can-independent-bookstores-survive-covid-19. Craig Mod, "The ‘Future Book' Is Here, but It's Not What We Expected," Wired, December 20, 2018, https://www.wired.com/story/future-book-ishere-but-not-what-we-expected/. Craig Mod, "The ‘Future Book' Is Here, but It's Not What We Expected," Wired, December 20, 2018, https:// www.wired.com/story/ future-book-is-here-but-not-what-we-expected/. Marion Maneker, “Parsing the iPad’s Book Sale Numbers,” The Big Money, May 4, 2010, http:/ Awww.thebigmoney.com/blogs/goodnightgutenberg/201 0/05/04/ ibooks-vs-app-books-ipad. Craig Mod, "The ‘Future Book' Is Here, but It's Not What We Expected," Wired, December 20, 2018, https://Awww.wired.com/story/ future-book-is-here-but-not-what-we-expected/. Craig Mod, "The ‘Future Book' Is Here, but It's Not What We Expected," Wired, December 20, 2018, https:// www.wired.com/story/ future-book-is-here-but-not-what-we-

expected/. Michael S. Hart and Gregory B. Newby, “Project Gutenberg Principle of Minimal Regulation,” Project Gutenberg, 2004, http://www.gutenberg.org/ wiki/ Gutenberg:Project_Gutenberg_Principle_of_Minimal_Regulation_/ _Administration_by_Michael_Hart_and_Greg_Newby. Kevin Kelly, “Scan This Book!” New York Times Magazine, May 14, 2006, http://www.nytimes.com/2006/05/1 4/magazine/1 4publishing.html. Jennifer Howard, "What Happened to Google's Effort to Scan Millions of University Library Books?" EdSurge, August, 10, 2017, https://www.edsurge.com/news/2017-08- 10-what-happened-to-googles-effort-to-scan-millions-of-university-library-books. "The 6 Best Print on Demand Companies to Sell Customized Products in 2021," Wix, August 6, 2020, https:// www.wix.com/blog/ecommerce/ 2020/08/print-on-demand-companies. Josh McHugh, “How the Self-Published Debut Daemon Earned Serious Geek Cred,” Wired, April 21, 2008. Damian Whitworth, “Publish and Be Downloaded,” Times (London), March 8, 2006, Life and Style section. Orna Ross, "Self-Publishing in 2021," Alliance of Independent Authors, January 4, 2021, https:// selfpublishingadvice.org/self-publishingin-2021/. Robert Lee Brewer, "20 Literary Agents Actively Seeking Writers and Their Writing," Writer's Digest, February 1, 2021, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 4 Newspapers in the 2020s 4.1 Newspapers, Economics, Pandemics, and Politics The 2020s started off as a brutal decade for newspapers. Where to begin? Some long-standing economic problems continued and worsened. The internet had already crushed the economic model for newspapers. In particular, Google and Facebook had taken advertising dollars that once flowed to newspapers. Craigslist had taken classified advertising. And people were getting their news and information freely from various digital sources. The two pillars of newspaper profits—advertising and circulation—had completely eroded and newspapers closed across the country. Since 2004, at least 1800 newspapers have gone out of business, leaving so-called "news deserts" where people have limited information about their communities.” FIGURE 4.1 The newspaper industry has been down-sizing rapidly. 5 A And then came the COVID-19 pandemic. Like so many businesses, newspapers were crippled by the pandemic and resulting quarantines. Advertising, already low, was cut even more as many businesses closed or were unable to afford advertising. One study found, “For outlets covering state and local news, the drop in advertising revenue since the onset of COVID-19 has only exacerbated a preexisting financial crisis. A diminishing number of them can afford daily coverage of state govSource: © Shutterstock, Inc. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

ernment." The headline for the report: "COVID-19 Is Crushing Newspapers, Worsening Hunger for Accurate Information.""! The 2020s began with a U.S. presidential election, usually a time of increased interest in news and newspapers. But the U.S. political landscape, along with the economic landscape, had shifted against newspapers. The U.S. electorate was as polarized as it had ever been and that polarization was shown in its media choices. Cable television was the big winner. Republicans flocked to Fox News while Democrats chose MCNBC or CNN. Newspapers, many of which strive to remain neutral were left out. Big newspapers, such as The New York Times and the Washington Post, were derided by President Donald Trump as "the enemy of the people." This troubling context sets the stage for this chapter. It provides historical background for the once-essential role of newspapers in this country. It looks more closely at the factors that have caused the decline of newspapers and the acute crisis facing local news." And it considers the future of the U.S. newspaper in the 2020s. 4.2 A History of Newspapers Learning Objectives Describe the historical roots of the modern newspaper industry. Understand the origins of the First Amendment. Explain the effect of the penny press on modern journalism. Define sensationalism and yellow journalism as they relate to the newspaper industry. S PS Over the course of its long and complex history, the newspaper has undergone many transformations. Examining newspapers historical roots can help shed some light on how and why the newspaper has evolved into the medium that it is today. Scholars commonly credit the ancient Romans with publishing the first newspaper, Acta Diurna, or daily doings, in 59 BCE. Although no copies of this paper have survived, it is widely believed to have published chronicles of events, assemblies, births, deaths, and daily gossip. In 1566, another ancestor of the modern newspaper appeared in Venice, Italy. These avisi, or gazettes, were handwritten and focused on politics and the military conflicts. However, the absence of printing-press technology greatly limited the circulation for both the Acta Diurna and the Venetian papers. The Birth of the Printing Press As we have discussed, Johannes Gutenberg's printing press drastically changed the face of publishing. In 1440, Gutenberg invented a movable-type press that permitted the high-quality reproduction of printed

materials at a rate of nearly 4,000 pages per day, or 1,000 times more than could be done by a scribe by hand. This innovation drove down the price of printed materials and, for the first time, made them accessible to a mass market. It also led to literacy of the general population. Almost overnight, the new printing press created new possibilities and transformed the scope and reach of the newspaper, paving the way for modern-day journalism. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s FIGURE 4.2 Johannes Gutenberg's printing press exponentially increased the rate at which printed materials could be reproduced. Source: Library of Congress, LC-USZ62-65195 European Roots The first weekly newspapers to employ Gutenberg's press emerged in 1609. Although the papers—Relations: Aller Furnemmen, printed by Johann Carolus, and Aviso Relations over Zeitung, printed by Lucas Schulte—did not name the cities in which they were printed to avoid government persecution, their approximate location can be identified because of their use of the German language. Despite these concerns over persecution, the papers were a success, and newspapers quickly spread throughout Central Europe. Over the next 5 years, weeklies popped up in Basel, Frankfurt, Vienna, Hamburg, Berlin, and Amsterdam. In 1621, England printed its first paper under the title Corante, or weekely newes from Italy, Germany, Hungary, Poland, Bohemia, France and the Low Countreys. By 1641, a newspaper was printed in almost every country in Europe as publication spread to France, Italy, and Spain. These early newspapers followed one of two major formats. The first was the Dutch-style corantos, a densely packed two- to four-page paper, while the second was the German-style pamphlet, a more expansive 8- to 24-page paper. Many publishers began printing in the Dutch format, but as their popularity grew, they changed to the larger German style. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Areopagitica John Milton's 1644 treatise that criticized the British Parliament's regulation of texts, which paved the way for the freedom of the press and was considered by the writers of the U.S. Constitution. FIGURE 4.3 Newspapers are the descendants of the Dutch corantos and the German pamphlets of the 1600s. Avila L Relation oder Zeitung Wass begeben vno Zugetragen bat / in Deuifch: ond Belh. Jand Spamim/ Niederlande Engellandt/ Frand reich/ Vngern / Ofterveih / Shwden / Polen nnd in allen Provingen/ in OF: vind Welk Fndien ete, So albie den 15. Fanuarij angdangte Sedrucds im Zahe/ oy, Source: Brunswyk, https://commons.wikimedia.org/wiki/File:Aviso_Nr.1_Januar_1609.jpg?uselang=de. Government Control and Freedom of the Press It might seem odd but because many of these early publications were regulated by the government, they did not report on local news or events. They were read often as novelty and entertainment with essays and news of other places. However, when civil war broke out in England in 1641, as Oliver Cromwell and Parliament eventually overthrew King Charles I, citizens turned to local papers for coverage of major events. In November 1641, a weekly paper titled The Heads of Severall Proceedings in This Present Parliament began focusing on the domestic news." The paper fueled a discussion about the freedom of the press. The debate was later articulated in 1644 by John Milton in his famous treatise Areopagitica. Although the Areopagitica focused primarily on Parliament's ban on certain books, it also addressed newspapers. Milton criticized the tight regulations on their content by stating, "[w]ho kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God, as it were in the eye."" Despite Milton's emphasis on texts rather than on newspapers, the treatise had a major effect on printing regulations. In England, newspapers were freed from government control, and people began to understand the power of free press. Papers took advantage of this newfound freedom and began publishing more frequently. With biweekly publications, papers had additional space to run advertisements and market reports. This changed the role of journalists from simple observers to active players in commerce. Business owners and investors grew to rely on the papers to market their products and to help them predict business developments.

Once publishers noticed the growing popularity and profit potential of newspapers, they moved from weekly to daily publications. In 1650, a German publisher began printing the world’s oldest surviving daily paper, Einkommende Zeitung, and an English publisher followed suit in 1702 with London's Daily Courant. Such daily publications, which employed the relatively new format of headlines and the embellishment of illustrations, turned papers into vital fixtures in the everyday lives of citizens. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 4.4 115 John Milton’s 1644 Areopagitica, which criticized the British Parliament’s role in regulating texts and helped pave the way for the freedom of the press. Source: Library of Congress, https://commons.wikimedia.org/wiki/File:Areopagitica_1644_gobeirne.jpg. Colonial American Newspapers Newspapers did not get produced in Britain's American colonies until September 25, 1690, when Benjamin Harris printed Public Occurrences, Both FORREIGN and DOMESTICK. Harris had been a newspaper editor in England. He was forced to flee to America for publishing an article about a purported Catholic plot against England. The first article printed in his new colonial paper stated, “[t]he Christianized Indians in some parts of Plimouth, have newly appointed a day of thanksgiving to God for his Mercy.” The other articles in Public Occurrences, however, were in line with Harris’s previously more controversial style, and the publication folded after just one issue, likely at the request of colonial authorities. Fourteen years passed before the next American newspaper, The Boston News-Letter, launched in 1704. Fifteen years after that, The Boston Gazette began publication, followed immediately by the American Weekly Mercury in Philadelphia. Trying to avoid following in Harris's footsteps, these early papers carefully FIGURE 4.5 Ben Franklin, seen here on the $100 bill, was an early American newspaper publisher. NEIRED ST ORAME! A KK019522 by =| a aera d ONE HUNDRED Source: © Shutterstock, Inc. eschewed political discussion to avoid offending colonial authorities. However, politics reentered American papers in 1721, when James Franklin published a criticism of smallpox inoculations in the New England Courant. The following year, the paper accused the colonial government of failing to protect its citizens from pirates. Franklin was sent to jail. Upon his release, Franklin again offended authorities for mocking religion. A court dictated that he was forbidden “to print or publish The New England Courant, or any other Pamphlet or Paper of the like Nature, except it be first Supervised by the Secretary of this Province.” Immediately following this order, Franklin turned over the paper to his younger brother, Benjamin—and © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

AREOPAGITICA;

A

SPEECH

OF

Mr. JOHN MILTON

For the Liberty of VNLICENC'D PRINTING,

To the PARLAMENT of ENGLAND.

Τὐλεύθερον δ' ἐκεῖνο, εἴ τις θέλοι πόλει
Χρηστὸν τι βουλεύειν ἐς μέσον φέρειν, ἔχει.
Καὶ ταῦθ' ὁ χρήζων, λαμπρὸς ἐστ', ὁ μὴ θέλων,
Σιγᾷ, τί τούτου ἐστὶν ἰσοτιμότερον πόλει;

Euripid. Hicetid.

This is true Liberty when free born men
Having to advise the public may speak free,
Which he who can, and will, deserv's high praise,
Who neither can nor will, may hold his peace;
What can be juster in a State then this?

Euripid. Hicetid.

LONDON,
Printed in the Yeare, 1644.

price 8

Jan. 26. 1644

Benjamin Franklin went on to become a famous statesman who played a major role in the American Revolution and also had a substantial impact on the printing industry as publisher of The Pennsylvania Gazette and the conceiver of subscription libraries.
The Trial of John Peter Zenger Boston was not the only city in which a newspaper discussed politics and displeased the authorities. In 1733, John Peter Zenger founded The New York Weekly Journal. Zenger's paper soon began criticizing the newly appointed colonial governor, William Cosby, who had replaced members of the New York Supreme Court when he could not control them. In late 1734, Cosby had Zenger arrested, claiming that his paper contained "divers scandalous, virulent, false and seditious reflections." Eight months later, prominent Philadelphia lawyer Andrew Hamilton defended Zenger in an important trial. Hamilton compelled the jury to consider the truth and whether or not what was printed was a fact. Ignoring the wishes of the judge, who disapproved of Zenger and his actions, the jury returned a not guilty verdict to the courtroom after only a short deliberation. Zenger's trial resulted in two significant movements in the march toward freedom of the press. First, the trial demonstrated to the papers that they could potentially print honest criticism of the government without fear of retribution. Second, the British became afraid that an American rebellious spirit for freedom was growing. FIGURE 4.6 The New York Weekly Journal founder John Peter Zenger brought controversial political discussion to the New York press. "By no means," exclaimed Hamilton, in his clear, thrilling, silvery voice "Tt ie not the ban printing and publiening of a paper that will make is a libel: the words themeelves must be libelous. that ia, falas, scandalous, and seditious, else my client is not guilty." Page 559 Source: Library of Congress, LC-USZ62-49739 With Zenger"s verdict providing more freedom to the press and as some began to call for emancipation from England, newspapers became a conduit for political discussion. More conflicts between the British authorities and the colonists forced newspaper publishers to pick a side to support. While a majority of American papers challenged governmental authorities, a small number of "Loyalist" papers, such as James Rivington's New York Gazetteer, gave voice to the pro-British side. Throughout the war, newspapers continued to publish

information representing opposing view© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s points, and the partisan press was born. After the revolution, two opposing political parties—the Federalists and the Republicans—emerged, giving rise to partisan newspapers for each side. People in the 2020s will sometimes look at our partisan, polarized media and point to these early roots. Freedom of the Press in the Early United States After the traumatic but successful revolution against Britain, the founders of this new United States of America put together their Constitution on how the nation would be governed. It was assumed that freedom of the press would always be part of the nation. But sage heads, such as Thomas Jefferson, urged the founders to write down each and every right and so the Constitution was immediately amended with a Bill of Rights. And the First Amendment to this Bill of Rights protected not only the press but a number of essential liberties. Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceable to assemble, and to petition the government for a redress of grievances. It did not take long for American authorities to realize how contentious a free press could be. And in less than ten years, despite the fact that “Congress shall make no law” against freedom of the press, Congress did just that. In 1798, as a reaction to partisan attacks, Congress passed the Sedition Act, which declared that any “writing, printing, uttering, or publishing any false, scandalous and malicious writing or writings against the government of the United States” was punishable by fine and imprisonment." It was exactly the kind of law the First Amendment was designed to forbid. When Thomas Jefferson was elected president in 1800, he allowed the Sedition Act to lapse, claiming that he was lending himself to “a great experiment ... to demonstrate the falsehood of the pretext that freedom of the press is incompatible with orderly government.” Jefferson indeed lent himself to the experiment. He was relentlessly attacked by the opposition political party but kept his promise not to create a sedition act. Entire classes exist to chart the fascinating field of First Amendment law. The free-press “experiment” continues to this day. Newspapers as a Form of Mass Media Any history of the American newspaper must account for the transition of the newspaper to a truly mass medium. As late as the early 1800s, newspapers were

still quite expensive to print and to buy. Although daily papers had become more common and gave merchants up-to-date, vital trading information, most were priced at about six cents a copy—well above what artisans and other working-class citizens could afford. As such, newspaper readership was limited to the elite. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The Penny Press All that changed in September 1833 when Benjamin Day created The Sun. Printed FIGURE 4.7 on small, letter-sized pages, The Sun sold for just a penny. With the Industrial Benjamin Day’s The Sun, the first penny paper. R iutionin tul swi D l dth t dř t lind The emergence of the penny press helped turn evolu ion in fu swing, ay emp oyet e new steam-driven, wo-cy inder press newspapers into a truly mass medium. to print The Sun. While the old printing press was capable of printing approximately 125 papers per hour, this technologically improved version printed approximately 18,000 copies per hour. As he reached out to new readers, Day knew that he wanted to alter the way news was presented. He printed the paper's motto at the top of every front page of The Sun: “The object of this paper is to lay before the public, at a price within the means of every one, all the news of the day, and at the same time offer an advantageous medium for advertisements.” The Sun sought out stories that would appeal to the new mainstream consumer. As such, the paper primarily published human-interest stories and police reports. Additionally, Day left ample room for advertisements. Day's adoption of this new format and industrialized method of printing was a huge success. The Sun became the first paper to be printed by what became known as the penny press. Prior to the emergence of the penny press, the most popular paper, New York City's Courier and Enquirer, had sold 4,500 copies per day. By 1835, The Sun more than tripled that and sold 15,000 copies per day. Another early successful penny paper was James Gordon Bennett's New York Morning Herald, which was first published in 1835. Bennett made his mark on the publishing industry by offering nonpartisan political reporting. He also introduced more aggressive methods for gathering news, hiring both interviewers and foreign correspondents. His paper was the first to send a reporter to a crime scene to witness an investigation. In the 1860s, Bennett hired 63 war reporters to cover the U.S. Civil War. Although the Herald initially emphasized sensational news, it Pah eagle dente snes ie esa ote pe later became one of the country’s most respected papers for its accurate reportLincolniana ing and set standards for modern journalism, including objectivity, which will be discussed in our next section. penny press A newspaper format popular in the 1830s,

i 7 ene af small paper Growth of Wire Services sizes with a fast printing press and sold for one . ; : : A penny. A major historical technological breakthrough for newspapers came when Samuel Morse invented the telegraph. Before the telegraph, news had to travel from one city to another by horseback or train. Newspapers turned to emerging telegraph companies to receive up-to-date news briefs from cities across the globe. But this telegraph service was expensive. Newspapers decided to cooperate and created the Associated Press (AP) in 1846. It was a cooperative arrangement among five major New York papers: the New York Sun, the Journal of Commerce, the Courier and Enquirer, the New York Herald, and the Express. The success of the Associated Press led to the development of “wire services” between major cities. According to the AP, this meant that editors were able to “actively collect news as it [broke], rather than gather already published news.”™” This collaboration between papers allowed for more reliable reporting and more news. And the increase in subject matter made the newspapers more appealing to readers. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s Yellow Journalism

Another marker in transition of newspapers to a mass medium is what came to be known as “yellow journalism.” In the late 1800s, New York World publisher Joseph Pulitzer, looking to increase readership, developed a new journalistic style that relied on an intensified use of sensationalism—stories focused on crime, violence, emotion, and sex. Although he made major strides in the newspaper industry by creating an expanded section focusing on women and by pioneering the use of advertisements as news, Pulitzer relied largely on violence and sex in his headlines to sell more copies. (Ironically, journalism’s most prestigious award is named for him.) His New York World became famous for such headlines as “Baptized in Blood” and “Little Lotta’s Lovers.” This sensationalist style served as the forerunner for today’s tabloids. Editors relied on shocking headlines to sell their papers, and although investigative journalism was carried out, editors often took liberties with how the story was told. Newspapers often printed an editor's interpretation of the story without any sense of being objective. At the same time Pulitzer was establishing the New York World, William Randolph Hearst—an admirer and principal competitor of Pulitzer—took over the New York Journal. Hearst's life partially inspired the 1941 classic film Citizen Kane. The battle between these two major New York newspapers escalated as Pulitzer and Hearst attempted to outsell one another. The papers slashed their prices back down to a penny, stole editors and reporters from each other, and filled their papers with outrageous, sensationalist headlines. FIGURE 4.8 1896. Hearst also introduced an entertaining new element to newspapers: the comic strip. In 1896, Hearst's New York Journal published R. F. Outcault’s the Yellow Kid in an attempt to “attract immigrant readers who otherwise might not have bought an English-language paper.”™ Readers rushed to buy papers featuring the successful yellow-nightshirt-wearing character. The cartoon “provoked a wave of ‘gentle hysteria, and was soon appearing on buttons, cracker tins, cigarette packs, and ladies’ fans—and even as a character in a Broadway play.” Another effect of the cartoon’s popularity was the creation of the term yellow journalism to describe the types of papers in which it appeared. Pulitzer responded to the success of the Yellow Kid by introducing stunt journalism. The publisher hired

journalist Elizabeth Cochrane, who wrote under the name Nellie Bly, to report on aspects of life that had previously been ignored by the publishing industry. Her first article focused on the New York City Lunatic Asylum on Blackwell Island. Bly feigned insanity and had herself committed to the infamous asylum. She recounted her experience in her first article, “Ten Days in a Madhouse.” “It was a brilliant move. Her madhouse performance inaugurated the performative tactic that would become her trademark reporting style.”"” Such articles brought Bly much notoriety and fame, and she became known as the first stunt journalist. Although stunts such as these were considered lowbrow entertainment and female stunt reporters were often criticized by more traditional journalists, Pulitzer's decision to hire Bly was a huge step for women in the newspaper business. Bly and her fellow stunt reporters “were the first newspaperwomen to move, as a group, from the women's pages to the front page, from society news into political and criminal news.” Howsho HUNSLEE & CO. E Publishers, New York. And yet the competition between Hearst and Pulitzer could have serious consequences. Some historians have suggested, for example, that sensationalized reporting and headlines in the popular New York newspapers helped push the United States into the 1898 Spanish-American War. Both Hearst and Pulitzer filled their papers with huge front-page headlines and gave bloody—if sometimes inaccurate—accounts of the war. As historian Richard K. Hines writes, “The American Press, especially ‘yellow presses’ such as William Randolph Hearst's New York Journal [and] Joseph Pulitzer's New York World ...sensationalized the brutality of the reconcentrado and the threat to © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. E TAE, PRICE 5 CEN) 119 sensationalism The use of crime, violence, emotion, and sex in headlines to sell papers. tabloids Weekly or biweekly journals that focus on entertainment or local issues. These papers typically sensationalize stories. R. F. Outcault’s the Yellow Kid, first published in William Randolf Hearst’s New York Journal in Source: Library of Congress, ppmsc 02829 yellow journalism Made famous by Pulitzer and Hearst, this style of journalism uses sensationalism, misleading stories, and distorted images to boost sales.

American business interests. Journalists frequently embellished Spanish atrocities and invented others.”"*! A History of American l Despite the sometimes questionable tactics of both Hearst and Pulitzer, each man made signifJournalism icant contributions to the growing journalism industry. By 1922, Hearst, a ruthless publisher, had This video goes over the created the country’s largest media-holding company. At that time, he owned twenty daily papers, history of American eleven Sunday papers, two wire services, six magazines, and a newsreel company. Likewise, toward Journalism the end of his life, Pulitzer turned his focus to establishing a school of journalism. In 1912, a year after his death and 10 years after Pulitzer had begun his educational campaign, classes opened at the Columbia University School of Journalism. At the time of its opening, the school had approximately 100 students from twenty-one countries. Additionally, in 1917, the first Pulitzer Prize was awarded for excellence in journalism. ” Heart and Pulitzer: The competition heats up. This brief history sets the foundation for American journalism. As we will see in the sections ahead, newspapers went from being the essential medium in American culture to one of many media fighting for economic survival in the 2020s. Key Takeaways e Although newspapers have existed in some form since ancient Roman times, the modern newspaper primarily stems from German papers printed in the early 1600s with Gutenberg’s printing press. Early European papers were based on two distinct models: the small, dense Dutch corantos and the larger, more expansive German weeklies. As papers began growing in popularity, many publishers started following the German style. e The First Amendment was added to the U.S. Constitution to assure that the right to freedom of the press, along with other rights, was written down and not assumed. e The Sun, first published by Benjamin Day in 1838, was the first penny paper. Day minimized paper size, used a new two-cylinder steam-engine printing press, and slashed the price of the paper to a penny so more citizens could afford a newspaper. By targeting his paper to a larger, more mainstream audience, Day transformed the newspaper industry and its readers. e Joseph Pulitzer and William Randolph Hearst were major competitors in the U.S. newspaper industry in the late 1800s. To compete with one another, the two employed sensationalism—

the use of crime, sex, and scandal—to attract readers. This type of journalism became known as yellow journalism. Yellow journalism is known for misleading stories, inaccurate information, and exaggerated detail. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. View in the online reader 1. Examine one copy of a daily newspaper. What stories make the front page? Why do you think those stories were selected? 2. The First Amendment says, “Congress shall make no law” regarding freedom of the press. But Congress has passed many press laws, such as against inciting violence and obscenity. When do you think Congress should make laws against the press? 3. Newspapers and other media still use comics today. Why do you think that is so? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s 121 4.3 Objectivity and Other Models of Journalism Learning Objectives Explain how objective journalism differs from story-driven journalism. Describe the effect of objectivity on modern journalism. Understand the difference between the news pages and opinion pages. Describe the unique nature of literary journalism. ae OR Ta Technology, economics, location, readership, political climate, and competition —all have led to transformations in journalistic models and writing styles. Over time, however, certain styles—such as sensationalism—have faded or become linked with less serious publications, like tabloid newspapers. Others, such as objectivity, have developed to become standards for modernday reporting. Journalism, it turns out, can be done many ways. This section explores the nuanced differences among the most common models of journalism in newspapers. The Rise of Objectivity In the late 1800s, a majority of publishers believed that they would sell more papers as they almost always had—by reaching out to specific groups, usually political groups. As such, most major newspapers employed a partisan approach to writing, churning out charged, political stories and using news to attract attention and sway popular opinion. Bias was expected. Why would you go through the trouble of publishing a newspaper unless you had something to say? This began to change in 1896 when a then-failing paper, The New York Times, took a radical new approach to reporting: employing objectivity, or impartiality, to reach a wide range of readers. objectivity Impartiality in writing. The Economic Roots of Objective Journalism At the end of the 19th century, The New York Times found itself competing with the highly-successful papers of Pulitzer and Hearst. The Times' publishers were learning that it was nearly impossible to stay afloat without using the sensationalist headlines popularized by their competitors. The New York Times publishers decided to raise prices to pay the bills. The higher charge led to declining readership, and soon the paper went bankrupt. Adolph Ochs was the owner of the once-failing Chattanooga Times. He thought perhaps he would work his magic again. He took a gamble and bought The New York Times in 1896. After surveying the New York competitive landscape, Ochs made a bold move and announced on August 18 of the same year that the paper would no longer follow the sensationalist style that made Pulitzer and Hearst

famous, but instead would be “clean, dignified, trustworthy and impartial.” Its new motto would be, ‘All the News That's Fit to Print.’”” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

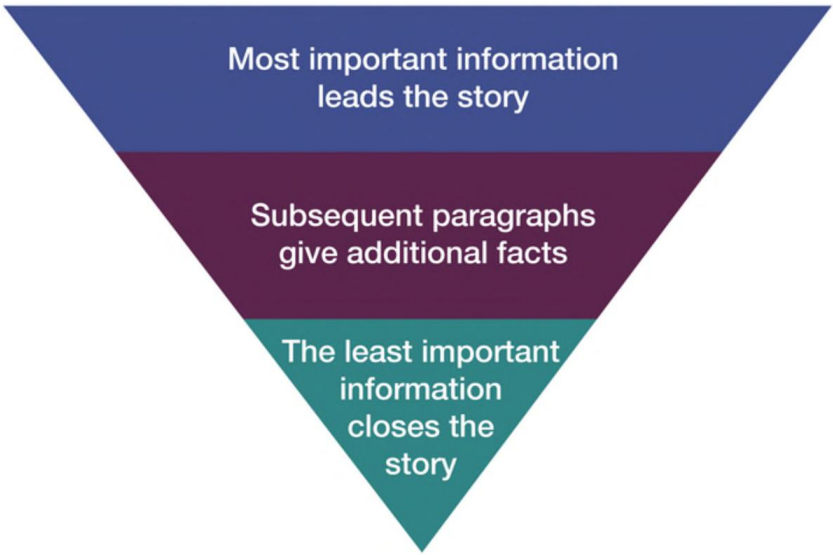
Objectivity in Journalism with Dan Rather In this video, legendary CBS news anchor, Dan Rather, discusses objectivity in journalism. View in the online reader inverted pyramid style A journalistic style in which the most important information is placed in the lead paragraph, with additional information appearing in order of importance. FIGURE 4.9 “All the News That’s Fit to Print” remains the logo of The New York Times. This dramatic change proved to be a success. It turns out many people just wanted to know what was going on in the world—not get opinions about it. The New York Times became the first of many papers to demonstrate that the press could be “economically as well as ethically successful.” With the help of managing editor Carr Van Anda, the new motto, and lowered prices, The New York Times quickly turned into one of the most profitable, impartial papers of all time. Since the newspaper's successful turnaround, publications around the world have followed The New York Times’ objective journalistic style, demanding that reporters try to maintain a neutral voice in their writing. In the bruising, polarized 2020s, scholars, journalists, and citizens wonder if “the age of objectivity” has run its course. Conservatives decry what they call “lamestream” media and seek out news with a more conservative take. Progressives charge that objectivity has led to “bothsidesism,” in which false claims and lies on one side are given equal status as to facts and reality.” And philosophers question whether anyone can truly be objective. The debate will last through the decade and beyond. The Inverted Pyramid Style One interesting aspect of objectivity has been its effect on the writing style of journalists. A commonly employed technique, for example, is the inverted pyramid style. This style requires objectivity because it involves structuring a story so that the most important details (not a reporter's interpretation) are listed first for ease of reading. In the inverted pyramid format, the fundamental facts of a story—typically the who, what, when, where, and why—appear at the top in the lead paragraph, with nonessential information in subsequent paragraphs. Although the style is well suited to objectivity, the inverted pyramid actually arose as a product of the telegraph. The inverted pyramid proved useful when telegraph connections failed in the middle of transmission; the editor still had the most important information at the beginning. Similarly, editors could

quickly delete content from the bottom up to meet time and space requirements.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Source: dennizn/Shutterstock.com

Chapter 4 Newspapers in the 2020s 123 The reason for such writing is threefold. First, the style is helpful for writers, as this type of reporting is somewhat easier to complete in the short deadlines imposed on journalists, particularly in today's fast-paced news business. Second, the style benefits editors who can, if necessary, quickly cut the story from the bottom without losing vital information. Finally, the style keeps in mind traditional readers, most of whom skim articles or only read a few paragraphs, but who can still learn most of the important information from this quick read. FIGURE 4.10 The Inverted Pyramid Style of Writing Most important information leads the story Subsequent paragraphs give additional facts The least important information closes the story Source: Jack Lule Interpretive Journalism As early as the 1920s, objective journalism fell under critique as the world became more complex. Even though The New York Times continued to thrive, readers craved more than dry, objective stories. Readers needed journalism to interpret and explain the news. In 1923, Time magazine launched as the first major publication to step away from simple objectivity to try to provide readers with a more analytical interpretation of the news. As Time grew, people at other publications took notice, and slowly editors began rethinking how they might reach out to readers in an increasingly interrelated world. During the 1930s, two major events increased the desire for a new style of journalism: the Great interpretive Depression and the Nazi threat to global stability, which eventually led to World War II. Readers journalism were no longer content with the who, what, where, when, and why of objective journalism. Instead, A style of writing that goes they craved analysis and a deeper explanation of the chaos surrounding them. Many papers beyond providing basic facts to include context and analysis of an event or issue. responded with a new type of reporting that became known as interpretive journalism. Interpretive journalism, following Time's example, has continued in popularity since its inception in the 1920s and 1930s. Journalists use it to explain issues and to provide readers with a broader context for the stories that they encounter. According to Brant Houston, the executive director of Investigative Reporters and Editors Inc., an interpretive journalist "goes beyond the basic facts of an event or topic to provide context, analysis, and possible consequences."™! When this new style was first used, readers

responded with great interest to the new editorial perspectives that newspapers were offering on events. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



 op-ed An abbreviation of opposite the editorial page. An op-ed is an article written by an unaffliated journalist that expresses opinions. byline The credit line identifying the author of the article. In response, paper publishers increased opinion-based articles, and many added what became known as op-ed pages. An op-ed page—short for opposite the editorial page—features opinionbased columns typically produced by a writer or writers unaffiliated with the paper's editorial board. As op-ed pages grew, so did interpretive journalism. Distinct from news stories, editors and columnists presented opinions on a regularly basis. By the 1960s, the interpretive style of reporting had begun to replace the older descriptive style." But interpretive journalism and op-ed pages posed a new problem for the field: How would readers understand the difference between straight objective news reports and more opinionated interpretation and analysis? In response, many papers in the 1930s and 1940s “introduced weekend interpretations of the past week's events ... and interpretive columnists with bylines.”” Bylines were originally a way to distinguish an objective report from an interpretation. As explained by Stephen J. A. Ward in his article, “Journalism Ethics,” the goal of these weekend features was to “supplement objective reporting with an informed interpretation of world events.”” Once again, we see that issues that arose decades ago still trouble us today in the 2020s. Readers often claim a newspaper or story is biased when the newspaper feels it is plainly offering an opinion or interpretation, not an objective report. Journalists argue that “the method is objective, not the journalist.”” But the distinction is often lost. Competition From Broadcasting We will devote an entire chapter each to radio and television. But here we want to consider their influence on newspapers and their reporting style. The 1930s saw the rise of broadcasting as radios became common in most U.S. households and as sound-picture recordings for newsreels became increasingly common. The emergence of television during the 1950s complicated things even more. This broadcasting revolution introduced new dimensions to journalism. Readers were no longer reading the facts for themselves. Someone on the radio and eventually the television was “telling them stories.” Scholar Michael Schudson has noted that broadcast news “reflect[ed] ... a new journalistic reality. The

journalist, no longer merely the relayer of documents and messages, hald] become the interpreter of the news.”"” But broadcasting brought more than a change in style. It brought competition. Free news from the radio and television (supported by advertising) offered competition to newspapers, which required a purchase. Media historian Robert W. McChesney has observed that, in the 1930s, “many elements of the newspaper industry opposed commercial broadcasting, often out of fear of losing ad revenues and circulation to the broadcasters.”*" This fear led to a media war as papers claimed that radio was stealing their print stories and reading them on the air. Radio outlets, however, believed they had equal right to news stories. According to McChesney, “commercial broadcasters located their industry next to the newspaper industry as an icon of American freedom and culture.” The debate became urgent for newspapers in the 1950s and 1960s when the evening television news became a part of American culture. Newspapers were affected in many ways, with afternoon and evening newspapers going out of business or switching to morning publication. But style was affected as well. Newspapers starting using smaller stories to compete with the short, dramatic news of television. When the national newspaper USA Today was started, it was sold in newspaper boxes that looked like televisions. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s 125 Literary Journalism Literary journalism, sometimes called narrative journalism, has been used to various effects for decades. Some date the style back to the 1800s and the journalistic work of Mark Twain and Daniel f l Defoe. The style, at its best, retains strict adherence to factual reporting but portrays events with E iret the scenes and drama of fiction writing. Literary journalism follows neither the formulaic style of fictional styles. reporting of objective journalism nor the opinion-based analytical style of interpretive journalism. Instead, this art form—as it is often termed—brings voice and character to historical events, focusing on the construction of the scene rather than the simple reporting or retelling of the facts. literary journalism In Cold Blood, a non-fiction book written by Truman Capote in 1965, is often FIGURE 4.11 credited with starting a real wave of literary journalism in the 1960s. Gay Talese The non-fiction writing of Mark Twain showed and Tom Wolfe also worked with the style, which sometimes went by the term the influence of his fiction writing. New Journalism. Magazines, with their longer stories and different expectations from readers, seemed to be a more fitting home for literary journalism. Print publications such as Harper's, The New Yorker, Esquire, Rolling Stone, and The Village Voice are also welcome homes to narrative journalists. (formerly a strictly nonfiction writer) and Truman Capote, is often referred to as New Journalism and combines factual reporting with sometimes fictional narration. Although literary journalism certainly affected newspaper reporting styles, it had a much greater impact on the magazine industry. Because they were bound by fewer restrictions on length and deadlines, magazines were more likely to publish this new writing style than were newspapers. Indeed, during the 1960s and 1970s, authors simulating the styles of both Wolfe and Capote flooded magazines such as Esquire and The New Yorker with articles. Source: Kits Pix/Shutterstock.com Literary journalism also significantly influenced objective journalism. Many literary journalists believed that objectivity limited their ability to critique a story or a writer. Some claimed that objectivity in writing is impossible, as all journalists are somehow swayed by their own personal histories. Still others, including Wolfe, argued that objective journalism conveyed a “limited conception of the ‘facts,” which “often effected an inaccurate, incomplete story that

precluded readers from exercising informed judgment.”®” Important Literary Journalists Tom Wolfe was the one of the most famous reporters to write in the literary journalistic style. In 1963, while his newspaper, New York's Herald Tribune, was on FIGURE 4.12 trike E ; ine hired Welfet it ticl tömizėd Wolf The works of Tom Wolfe are some of the best strike, Esquire magazine hired Wolfe gwri! ean artic e on cus omize cars. Yo e examples of literary journalism of the 1960s. gathered the facts but struggled to turn his collected information into a written RINI piece. His managing editor, Byron Dobell, suggested that he type up his notes so idi | that Esquire could hire another writer to complete the article. Wolfe typed up a | l y i ee A 49-page document that described his research and what he wanted to include in the story and sent it to Dobell. Dobell was so impressed by this piece that he simply deleted the “Dear Byron” at the top of the letter and published the rest of Wolfe's letter in its entirety under the headline “There Goes (Varoom! Varoom!) That Kandy-Kolored Tangerine-Flake Streamline Baby.” The article was a great success, and Wolfe is sometimes called the father of new journalism. When he later returned to work at the Herald Tribune, Wolfe brought with him this new style, “fusing the stylistic features of fiction and the reportorial obligations of Í journalism.””? Source: White House Photo by Susan Sterner As noted earlier, Truman Capote's In Cold Blood, which Capote termed a “nonfiction novel,” is another celebrated work of literary journalism.™! The tale of an actual murder that had taken place © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

advocacy journalism A style of journalism that expresses a biased position to generate support for a cause. on a Kansas farm some years earlier, the novel was based on numerous interviews and painstaking research. Capote claimed that he wrote the book because he wanted to exchange his “self-creative world ... for the everyday objective world we all inhabit.”*! The book was praised for its straightforward, journalistic style. New York Times writer George Plimpton claimed that the book “is remarkable for its objectivity—nowhere, despite his involvement, does the author intrude.” After In Cold Blood was finished, Capote criticized Wolfe's style in an interview, commenting that Wolfe “[has] nothing to do with creative journalism,” by claiming that Wolfe did not have the appropriate fiction-writing expertise.” Despite the tension between these two writers, today they are remembered for giving rise to a similar style in varying genres. Advocacy Journalism Journalism, of course, attracts many writers for many reasons. Some come to journalism because they see it as a way to advocate for change. And though it is not as common as other models, advocacy journalism can be found in numerous countries, including the United States. In this model, journalists promote a particular cause and intentionally adopt a biased, non-objective viewpoint to do so effectively. The most serious advocate journalists adhere to strict guidelines, as “an advocate journalist is not the same as being an activist,” according to journalist Sue Careless."" In an article discussing advocacy journalism, Careless contrasted the role of an advocate journalist with the role of an activist. She encourages future advocate journalists by saying: A journalist writing for the advocacy press should practice the same skills as any journalist. You don't fabricate or falsify. If you do you will destroy the credibility of both yourself as a working journalist and the cause you care so much about. News should never be propaganda. You don't fudge or suppress vital facts or present half-truths.” Despite the challenges and potential pitfalls inherent to advocacy journalism, this type of journalism has increased in popularity over the past several years. Said one reporter, “[iJncreasingly, journalists and talk-show hosts want to ‘own’ a niche issue or problem, find ways to solve it, and be associated with making this world a better place.”"“" In this manner, journalists across the world are employing the advocacy

style to highlight issues they care about. Oprah Winfrey: Advocacy Journalist Television talk-show host and owner of production company Harpo Inc., Oprah Winfrey is one of the most successful, recognizable entrepreneurs of the late-20th and early-21st centuries. Many people do not know that Winfrey has long been a news reporter, beginning in the late 1970s as a co-anchor of a local television program. She began hosting her own show in 1984, and as of 2010, the Oprah Winfrey Show is one of the most popular television programs on the air. Winfrey has long used her show as a platform for issues and concerns, making her one of today's most famous advocacy journalists. While many praise Winfrey for using her celebrity to draw attention to causes she cares about, others criticize her techniques, claiming that she uses the advocacy style for self-promotion. One critic charges Oprah with "endless self-promotion" of her support for a school in South Africa and that she is attempting to own "education niche."Regardless of the arguments about the value and reasoning underlying her technique, Winfrey unquestionably practices a form of advocacy journalism. In fact, thanks to her vast popularity, she may be the most compelling example of an advocacy journalist working today." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s 127 Precision Journalism to Data Journalism Precision journalism is a style of journalism that consciously employs social and behavioral science and research, with an emphasis on factual reporting through statistics, polls, and data. Emerging in the 1970s, precision journalism might be seen as a response to the more free forms of interpretive and literary journalism. Philip Meyer, commonly acknowledged as the father of precision journalism, says that his intent is to “encourage my colleagues in journalism to apply the principles of scientific method to their tasks of gathering and presenting the news.”*” This type of journalism adds a new layer to objectivity in reporting, as articles no longer need to rely solely on quotations or anecdotal evidence. Journalists can employ hard facts and figures to support their assertions. An example of precision journalism would be an article on voting patterns in a presidential election that cites data from exit polls. Precision journalism became more popular as computer software and hardware became more powerful and available. Indeed, in the 2020s, the more common term is data journalism and it is one of the fastest growing parts of the field. Writing in the Data Journalism Handbook 2, Paul Bradshaw says, “What makes data journalism different to the rest of journalism? Perhaps it is the new possibilities that open up when you combine the traditional ‘nose for news’ and ability to tell a compelling story, with the sheer scale and range of digital information now available.”*? FIGURE 4.13 In the 2020s, data journalism is a fast-growing field. DATA COLLECTION Sg © : se, = © ©. ed... © i Lo ii Settis® Interview Observation Surveys Usage data Focus groups Source: © Shutterstock, Inc. Niche Publications Niche newspapers represent one more model of newspapers. These publications, which reach out to a specific target group, continue to rise in popularity as people seek news that is relevant to their i z s 7 . Newspapers designed to group. Ethnic and minority papers are some of the most common forms of niche newspapers. In reach a specific target the United States—particularly in large cities such as New York—niche papers for numerous ethnic group. communities flourish. Some common types of U.S. niche papers are papers that cater to a group that speaks a particular language or to a specific ethnic or cultural group. For example, The Advocate has been published since 1967 and has an editorial focus on news, politics,

opinion, and arts and entertainment of interest to lesbians, gay men, bisexuals, and transgender people. niche newspapers © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Some niche papers are part of the underground press. Popularized in the 1960s and 1970s as ; individuals sought to publish articles documenting their perception of social tensions and inequalPapers that are typically a : a printed with a small budget ities, the underground press typically caters to alternative and countercultural groups. Most of and that cover stories and these papers are published on small budgets. Perhaps the most famous underground paper is New events of interest to York's Pulitzer Prize-winning Village Voice. The newspaper was founded in 1955. As the nation's first Hoel ees as 2 and largest alternative weekly publication, the paper declared it helped introduce "passionate journalism" into public discourse. It has struggled financially throughout the 2010s, even closing at one point, but is attempting a comeback in the 2020s. underground press Despite their at-times shoestring budgets, underground papers serve an important role in the media. By offering an alternative perspective to stories and by reaching out to niche groups through their writing, underground-press newspapers fill a unique need within the larger media marketplace. As journalism has evolved over the years, newspapers have adapted to serve the changing demands of readers. Key Takeawa e Objective journalism began as a response to sensationalism and has continued in some form to this day. However, some media observers have argued that it is nearly impossible to remain entirely objective while reporting a story. One argument against objectivity is that journalists are human and are, therefore, biased to some degree. Many newspapers that promote objectivity put in place systems to help their journalists remain as objective as possible. e Literary journalism combines the research and reporting of typical newspaper journalism with the writing style of fiction. While most newspaper journalists focus on facts, literary journalists tend to focus on the scene by evoking voices and characters inhabiting historical events. Famous early literary journalists include Tom Wolfe and Truman Capote. e Other journalistic styles allow reporters and publications to narrow their editorial voice. Advocacy journalists encourage readers to support a particular cause. Precision journalism and data journalism allow reporters to tell stories with polls, surveys, statistics, and databases. e Niche newspapers—such as members of the underground press

and those serving specific ethnic groups, racial groups, or speakers of a specific language—serve as important media outlets for distinct voices and views. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. 1. Find what you feel is an objective newspaper article that includes several factual details. Rewrite the story in a literary journalistic style. How does the story differ from one genre to the other? 2. Was it difficult to transform an objective story into a piece of literary journalism? Explain. 8. Do you prefer reading an objective journalism piece or a literary journalism piece? Explain. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 4 Newspapers in the 2020s 129 4.4 The Role of Newspapers in American Culture Learning Objectives 1. Explain how The New York Times engages in agenda setting. 2. Explain troubles that have arisen around the Times' agenda-setting role. 8. Define watchdog journalism. As mentioned in the previous section, since 1896, The New York Times has printed the phrase "All the News That's Fit to Print" as its masthead motto. The phrase itself seems innocent enough, and it has been published for such a long time now that many probably skim over it without giving it a second thought. The Times itself has noted, "The phrase has been debated, and endlessly parodied, both inside and outside the Times for more than a century." Yet, the phrase represents an interesting observation about the newspaper industry: influence. After all, just who is deciding what is "fit to print"? Even in the 2020s, as many newspapers suffer huge economic losses and too many go out of business, newspapers still hold a privileged and powerful position among media. They wield influence. "All the News That's Fit to Print" — Agenda Setting In our section on media theories, we discussed "agenda setting'—the ability of the news to tell us what to think about, to set an agenda of what is important for people to consider. That is a pretty powerful influence. Is a medical breakthrough worthy of front-page coverage? Does the decision to go to war seem correct? Were the killers "terrorists" or "freedom fighters"? Is the Broadway show worth seeing? Of all the media in 21st century America, The New York Times has long been understood as setting the agenda for many of the other agenda setters. Editors and producers for newspapers, broadcast stations, magazines, and other media start their day with the Times."*! And thus the Times often can come under fire for determining what stories are told and how. For example, during the 1993 debate over the North American Free Trade Agreement (NAFTA), the Times often wrote in support of the agreement. In doing so, the newspaper exercised editorial control over its publication and the information that went out to readers. Critics wonder how a non-governmental entity has that influence. Other critics wonder if the paper's publishers choose articles to print based on personal financial gain. Or more subtly, scholar Edward S. Herman suggests that the issue is that The New York Times "defin[es] public welfare in a manner acceptable to their elite audience and advertisers.' An example of

the complications involved with agenda setting arose in June 2020 when the editorial director of the Times, James Bennet, accepted and published an opinion column by USS. Senator Tom Cotton about how to address Black Lives Matter protests in the nation's cities. Titled "Send in the Troops," the column called for the U.S. military to be used against the nation's own citizens. In the days following its publication, Times journalists criticized the decision to run © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 it. The newspaper took the unusual step of adding a note to the essay, saying it “fell short of our standards and should not have been published.” And not long after, Bennet resigned his position.” Setting an agenda in tense times is not easy. However, The New York Times is not the only newspaper to face accusations of abusing its power to set an agenda. In his review of Read All About It: The Corporate Takeover of America’s Newspapers, Steve Hoenisch, editor of Criticism.com, offers these harsh words about what drives the stories printed in today’s newspaper: I've always thought of daily newspapers as the guardians of our—meaning the public's—right to know. The guardians of truth, justice, and public welfare and all that. But who am I fooling? America’s daily newspapers don't belong to us. Nor, for that matter, do they even seek to serve us any longer. They have more important concerns now: appeasing advertisers and enriching stockholders." Editorial control does not end with story selection. As we noted above with the Times’ coverage of NAFTA, journalists determine not only what stories are told but also how those stories are presented. This issue is perhaps even more delicate than that of selection. Most newspaper readers still expect news to be reported objectively and demand that journalists present their stories in this manner. However, careful public scrutiny can burden journalists, while accusations of controlling information affect their affiliated newspapers. However, this scrutiny takes on importance as the public turns to journalists and newspapers to learn about the world. Journalists are also expected to hold themselves to high standards of truth and originality. Fabrication and plagiarism are prohibited. If a journalist is caught using these tactics, then their career is likely to end for betraying the public's trust and for damaging the publication's reputation. For example, The New York Times reporter Jayson Blair lost his job in 2003 when his plagiary and fabrication were discovered, and The New Republic journalist Stephen Glass was fired in 1998 for inventing stories, quotes, and sources. The New York Times Revisits War Coverage Despite the criticism of The New York Times, the famous newspaper has been known to revisit its decision-making, as we saw with the paper’s response to the 2020 “Send in the Troops” column. Another high-profile and consequential example occurred over Times reporting leading up to

the U.S. invasion of Iraq war in the early 2000s. The paper had faced much criticism for its coverage of the reasons for war, especially over whether Iraq had “weapons of mass destruction.” After a review, the Times offered a statement of apology. The apology read: We have found a number of instances of coverage that was not as rigorous as it should have been. In some cases, information that was controversial then, and seems questionable now, was insufficiently qualified or allowed to stand unchallenged. Looking back, we wish we had been more aggressive in reexamining the claims as new evidence emerged —or failed to emerge.” It wads an extraordinary admission of error. Although the apology was risky —it essentially admitted guilt in controlling a controversial story — The New York Times demonstrated a commitment to ethical journalism. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Watchdog Journalism Another way that journalists can influence politics and cultureis by engaging in watchdog journalism. This form of journalism provides the public with information about government officials or business owners and holding those officials to high standards of operation. Watchdog watchdog journalism Independent scrutiny by the press of the activities journalism is defined as “(1) independent scrutiny by the press of the activities of government, busi- of government, business, ness and other public institutions, with an aim toward (2) documenting, questioning, and ete ane : investigating those activities, to (3) provide publics and officials with timely information on issues NE e ne ; »[50] question, and investigate of public concern. those activities to provide ; : ; the public and officials with One of the most famous examples of watchdog journalism is the role that Bob Woodward and ee OMEIA Carl Bernstein of The Washington Post played in uncovering information about the Watergate issues of public concern. break-in and scandal that ultimately resulted in President Richard Nixon's resignation. Newspapers and journalists often laud watchdog journalism, one of the most important functions of newspapers, yet it is difficult to practice because it requires rigorous investigation, which in turn demands more time. Many journalists often try to keep up with news as it breaks, so journalists are not afforded the time to research the information—nor to hone the skills—required to write a watchdog story. “Surviving in the newsroom—doing watchdog stories—takes a great deal of personal and political skill. Reporters must have a sense of guerilla warfare tactics to do well in the newsroom.” ™ To be successful, watchdog journalists must investigate stories, ask tough questions, and face the possibility of unpopularity to alert the public to corruption or mismanagement while elevating the public's expectations of the government. At the same time, readers can support newspapers that employ this style of journalism to encourage the press to engage in the challenging watchdog form of journalism. As scholars have observed, “not surprisingly, watchdog journalism functions best when reporters understand it and news organizations and their audiences support it.”” For example, the 2020 Pulitzer Prize for investigative reporting was awarded to Brian M. Rosenthal of The New York Times for an investigation that took months to complete. His Pulitzer citation

read: “For an exposé of New York City's taxi industry that showed how lenders profited from predatory loans that shattered the lives of vulnerable drivers, reporting that ultimately led to state and federal investigations and sweeping reforms.”"™! The work is long, and arduous, but rewarding. Key Takeaways e Newspapers influence culture by setting an agenda, selecting which articles make it to print. They also control how stories are told by determining the way in which information is presented to their readers. e The New York Times remains the most influential newspaper in the United States, but because of that status, the paper comes under scrutiny and criticism. e Watchdog journalism is an investigative approach to reporting that aims to inform citizens of occurrences in government and businesses. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 1. Study the front-page stories of The New York Times or the stories that lead their website. Compare those stories to stories inside the newspaper or lower on the site. Why were some stories given more prominence? 2. Find an investigative newspaper report on a subject you are interested in. How did the reporter or reporters go about getting that story? 4.5 Trends in Newspaper Publishing: News Deserts Learning Objectives 1. Identify the reasons behind the demise of local newspapers. 2. Define news deserts. 8. Discuss the implications of news deserts. As the 2020s got underway, a new term entered the journalism lexicon: the “news desert.” The troubling trends we have noted in discussing newspapers today—the erosion of the two main sources of revenue, circulation and advertising, to the internet and social media—are heightened at the local level. Around the country, small towns and cities have seen their local newspapers go out of business. So many newspapers disappeared that when officials and scholars looked at a map, they realized vast swaths of the country no longer had access to a local newspaper. They called these swaths, “news deserts.” Let’s look closely at the development and implications. Local News Let's be clear first about what “local news’ is. Just as it sounds, local news refers to reporting and coverage about a place, reporting that would not be of much interest to people in another place. News about taxes going up in Bethlehem, Pennsylvania, is local news. News about taxes going up for U.S. corporations is national news. News about the opening of a hit Broadway show in New York City can be national news. News about the closing of beloved corner delicatessen in New York City is local news. Local news, of course, does not need to be reported by newspapers. Television offers local news. But the 30-minute local TV news program—with weather, sports, news headlines, and happy talk—does not often provide much in-depth reporting. Radio too can offer local news. But, here again, we find that amidst music, traffic, weather, and more, in-depth news is not often pursued. As one scholar said, “But it’s not their job to cover the routine occurrences of community life—that is, what's going on at city or town hall, schools, police, fire, and why isn't anyone fixing that huge pothole on Main Street? Nor is such news in the wheelhouse of city dailies or of public radio. Rather, community news is uniquely the purview of local

newspapers.” Most of the time, when people talk about local news, they are talking about the local newspaper. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 4.14 Local TV news programs usually can report just a few stories every day. Source: Leonard Zhukovsky/Shutterstock.com The Slow Death of Local Newspapers As we have noted, the troubles affecting American newspapers can be traced back to the coming of television. Upon its arrival in the 1950s, this medium seemed to offer a less expensive alternative to paying for the newspaper. Why pay for the newspaper when television, supported by advertisers, offered news for free? (Never mind that television offered six or seven stories while the newspaper offered one hundred.) In the late 1900s, newspaper circulations stopped growing. And with the coming of the internet, newspaper circulations began to decline. And with the advent of Google, Facebook, Craigslist, and internet news sites, the decline became disaster. In 2016, researcher Penelope Muse Abernathy found that the ruinous effects of losing advertisers and subscribers on local newspapers was being exacerbated by another phenomenon, what she called, “the rise of a new media baron.”™ You already have been introduced to these “new media barons.” Abernathy was referring to the private equity funds, hedge funds, and other investment groups that buy greatly weakened newspapers at greatly reduced costs to scour, cut, and extract every last profit from the paper before selling it or closing it. Abernathy saw that hedge funds were ruthless managers of newspapers. Newspapers represent only a fraction of their vast business portfolios—ranging from golf courses to subprime lenders—worth hundreds of millions, even billions, of dollars. Their mission is to make money for their investors, so they operate with a short-term, earningsfirst focus and are prepared to get rid of any holdings—including newspapers—that fail to produce what they judge to be an adequate profit.*” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

GABRIEL'S
Bar and Restaurant
2 HD NEWS
cbsnewyork.com
WCBS 880
WFAN
1010 WINS

Abernathy predicted that many small cities and towns could lose their local newspapers, often the only source of local news and integral to a community's economy, government, and culture. She predicted “news deserts” across entire regions of the United States with dire political, social, and economic consequences. It took only two more years. FIGURE 4.15 Local newspapers report on area colleges and companies that would not be of interest to national news organizations. Source: | and J Photography/Shutterstock.com News Deserts In 2018, Abernathy was back with another report. “The Expanding News Desert” documented the continued demise of local newspapers. How bad had it gotten? In 2004, there were about 9,000 small metro and community newspapers in the United States. In less than 15 years, Abernathy's team found that 20 percent of them—about 1,800—had gone out of business or merged." A map included with the report showed the many cities and towns with no local newspaper. A journalism organization placed this heading over its report of Abernathy’s finding: “Extent of the Desiccation.” “The stakes are high,” Abernathy wrote. “Our sense of community and our trust in democracy at all levels suffer when journalism is lost or diminished. In an age of fake news and divisive politics, the fate of communities across the country—and of grassroots democracy itself—is linked to the vitality of local journalism.”®” Yet the dark news continued. At the end of 2019, the writers and artists group, PEN America, also took up the cause. “Losing the News: The Decimation of Local Journalism and the Search for Solutions,” was another devastating chronicle. One source in the report called the situation a “mass extinction event.”*! Pulitzer Prize-winning playwright and novelist Ayad Akhtar offered the following view of the stakes: © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

PULL
GUIDE TO INDOOR AND OUTDOOR TRENDS
2020 HOME EXPO
ALSO INSIDE
JERRY SCHEMMEL IS KEYNOTE SPEAKER AT JUCO
SPORTS
Wednesday
March 11, 2020
THE DAILY SENTINEL
GRAND JUNCTION, COLORADO
$1.00
Online-only classes at CMU 'likely'
Campus remains open as virus spread is evaluated
Help for 371 in StarTek layoffs
STARTEK
Governor declares state of emergency over coronavirus
Order includes paid sick days for virus patients
USE ANY COINS EXCEPT PENNIES
$1.00
DAILY
$1.50
SUNDAY
COIN RETURN
COIN RETURN

 A healthy local news ecosystem provides communities with the information they need to live safe, healthy lives and participate in the democratic life of their communities. Robust local news drives voter turnout, holds officials and corporate leaders accountable, makes people aware of nearby opportunities and dangers, and, perhaps most importantly, works against the now-widespread breakdown in social cohesion by narrating the life of a place and its inhabitants, telling the daily stories that form the basis for shared communal experience.) A Pew Trust study told the tale: “COVID-19 Is Crushing Newspapers, Worsening Hunger for Accurate Information.” The report said: “All the closures, asset sales, furloughs and layoffs come at a time when quality information is crucial, whether it's about the immediate health concerns of the pandemic, how local and state governments spend federal COVID-19 relief money or when schools will reopen. All are generally the kind of stories covered by local news outlets, typically newspapers.” As the 2020s continue, the challenges of local news only get more complex. Researchers are alarmed not only by the continued loss of local newspapers but also issues such as technological and financial access to information, the dearth of digital outlets, the consolidation of broadcast outlets, and more.®” Slowly, fitfully, solutions are beginning to emerge as citizens and communities try to find new fee : ae Growing Local News ways to gather and report local news. In some cities, a locally run, community-focused organization Deserts Threaten reports on particular areas of interest, from education to health care. In other towns, philanthropic Democracy foundations support media. In still other towns, wealthy benefactors or even tech giants fund This video reports on news deserts and American democracy. reporting. They all realize the crucial role of local news in our lives. Key Takeaways e Local newspapers are closing in dramatic rates around the country. e So many newspapers have closed that the United States has seen the rise of “news deserts,” large regions of the country that have no local news provider. e News deserts mean that many cities and towns do not have newspapers to watch over gov- View in the online reader ernment officials, report on education, health, and other issues, and provide a community forum. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. 1. Research your

hometown. What are the local news options? 2. Make a list of topics that might be covered by a local newspaper that would not be covered by national news. 3. Can you think of how you might solve the problem of news deserts? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 4.6 The Future of Newspapers in the 2020s Learning Objectives 1. Determine the status of top American newspapers. 2. Identify how those newspapers exemplify the many challenges and possibilities facing the newspaper industry in the 2020s. It is difficult to keep track of the many competitors who have forever changed the newspaper industry: social media, such as Facebook and Google; popular media, such as television and magazines; streaming services, such as Netflix and HBO Max; digital services, such as Craigslist; digital news outlets, such as Politico and Vox, and the list could go on. Each of those competitorshas taken one of the newspaper'stwo main sources of revenue—advertisers and subscribers—sometimes both. In some ways, it is remarkable that newspapers have survived at all into the 2020s." An interesting way to fully understand the current state of the newspaper industry is to review the status of once-legendary American newspapers that ruled the media world in the mid-2oth century. Their troubles—and they have all had troubles—will help us identify the problems facing newspapers and, perhaps, suggest a few solutions. People in the future might marvel at the amount of intense labor required to deliver one newspaper: You need to chop down trees and truck them to a paper mill to be processed, milled, and rolled, and then those rolls of paper need to trucked into large, congested American cities, where the news is reported, written, designed, printed, and cut into individual newspapers, sometimes hundreds of pages long, and then shipped by trucks back out around the city and suburbs to be picked up in piles by people in cars or on bicycles and delivered one at a time to homes in the area. And that same process occurs day after day. The Roots of the Trouble: “Goodbye, Colorado” But before we look to the status of today’s newspapers, let's return to 2009, a time when the long and successful run of the American daily newspaper was just coming to an end. We will look closely at the demise of one newspaper and find the challenges that faced every newspaper. On February 27, 2009, Denver's Rocky Mountain News published its final issue after nearly 150 years in print. The front-page article “Goodbye, Colorado’ reflected on the paper's long-standing history with the Denver community, observing that “It is with great sadness that we say goodbye to you today. Our time chronicling the life of Denver and Colorado, the nation and the

world, is over.”"™ The story of Rocky Mountain News was neither unique nor entirely unexpected. For nearly a half-century, predictions of the disappearance of print newspapers had been an ongoing refrain. The fear of losing print media began in the 1940s with the arrival of the radio and television. Indeed, the number of daily papers has steadily decreased since the 1940s; in 1990, the number of U.S. dailies was just 1,611. By 2008, that number had further shrunk to 1,408." But the numbers were not as clear-cut as they appear. As one report observed, “The root problems go back to the late 1940s, when the percentage of Americans reading newspapers began to © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 drop. But for years the U.S. population was growing so much that circulation kept rising and then, after 1970s, remained stable."*! During the 1970s when circulation stopped rising, more women were entering the workforce. By the 1990s when "circulation began to decline in absolute numbers" in Denver and elsewhere, the number of women in the workforce was higher than had ever been previously experienced." With women at work, there were fewer people at home with leisure time for reading daily papers. This, combined with television journalism's rising popularity and the emergence of the internet, meant a significant decrease in newspaper circulation at the Rocky Mountain News and other newspapers. With newer, more immediate ways to get news, the disconnect between the newspaper and consumers deepened. Compounding the problem was newspapers' continuing struggle to attract younger readers. Many of these young readers simply did not grow up in households that subscribed to daily papers and so they do not turn to newspapers for information. However, the problem seems to be more complex "than fewer people developing the newspaper habit. People who used to read every day now read less often. Some people who used to read a newspaper have stopped altogether." Yet the most significant challenge to newspapers like the Rocky Mountain News was certainly the coming of the internet. As print readership declined, online readership grew; fast, free access to breaking information contributed to the growing appeal of online news. And people did not expect to pay for it. Thus, despite the increase in online news readers, that growth did not offset the drop in print readership. In 2008, the Pew Research Center conducted a news media consumption survey in which only 39 percent of participants claimed to having read a newspaper (either print or online) the day before, showing a drop from 43 percent in 2006. Meanwhile, readership of print newspapers, including the Rocky Mountain News, fell from 34 percent to 25 percent in that time period. The study also observed that younger generations are primarily responsible for this shift to online reading. "The changes in reader habits seem to be similar amongst both Generation X and Y demographics," the study found. There were significant increases in consulting online news sources." Baby boomers and older generations, for the most part, still relied on printed newspapers for

information. And that was changing fast. Perhaps this distinction between generations is not surprising. Younger readers grew up with the internet and have developed different expectations about the speed, nature, and cost of information than have older generations. However, this trend even suggested that online readership along with the general decline of news readers may make printed newspapers all but obsolete in the near future. And the internet took away another source of revenue for papers like the Rocky Mountain News—advertising. As Google and Facebook grew in prominence, advertisers—especially big, national advertisers—moved their money from newspapers to social media. Sometimes overlooked is the huge influence of Craigslist. Newspapers used to be filled with local classified ads for jobs, garage sales, items for sales and more. Those disappeared almost overnight, to Craigslist. Like most newspapers, the Rocky Mountain News tried to cut costs and stay afloat. Wages were frozen, staff members were let go. But that proved to be a death spiral. As the newspaper grew smaller with less news and less coverage of Denver, more readers left. And on February 27, 2009, it was "Goodbye, Colorado." This is the context facing American newspapers in the 2020s. How have they responded? The Status of Major U.S. Newspapers The status of most U.S. major newspapers in the 2020s is fairly tenuous. The loss of advertising dollars to internet sites such as Craigslist, Google, and Facebook was devastating. The loss of readers to internet sites was equally devastating. Many U.S. newspapers, especially smaller newspapers, were not able to survive. But we will see below that some major U.S. newspapers have figured out ways to survive, if not prosper. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The New York Times We have discussed The New York Times often in this book. As you have seen, the Times not only is one of the largest newspapers in the country, it is also the most influential, read by world leaders, politicians, and those who produce other media. Based in New York City, sometimes called the media capital of the world, the paper can be understood as one of the few national, even international newspapers. Founded in 1851 but purchased out of bankruptcy by Adolph Ochs in 1896, the Times is owned by the New York Times Company, whose stakeholders are primarily Ochs's descendants. As we have seen, the Times found success throughout much of the 20th century by becoming America's “paper of record,” guided by its motto, “All the News that's Fit to Print.” publishes several smaller regional papers. The Times found such early success that Ochs quickly expanded and in 1905 selected a highly visible location, between Broadway and Seventh Avenue and 42nd Street, to build the Times Tower, then the second tallest building in the city. The area became known as Times Square and has retained that name even though 100 years later the Times moved into imposing new quarters just outside the Square.” FIGURE 4.16 The New York Times moved from Times Square into its new building in 2007. | Source: Osugi/Shutterstock.com Success was journalistic as well as financial. Throughout much of the 2oth century, the newspaper had the largest staff of any newspaper with correspondents around the globe. But the Times was not spared the loss of advertisers and subscribers in the late 20th century and early 21st century. Its worth was cut in half, staff were let go, and foreign bureaus were closed. paywall In 2011, the paper introduced a paywall. It seemed like “a roll of the dice.” People had grown A digital feature that used to not paying for internet content, from music to news. And yet, it worked. Year after year, the requires a reader or viewer Times increased its number of subscribers. In 2015, the paper reached 1 million digital subscribers. to pay for content after a $ n By 2021, the paper had 7.5 million subscribers.” The Times had shown the newspaper world that certain number of visits. people would be willing to pay for content. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

The New York Times
The New York Times

Chapter 4 Newspapers in the 2020s 139 The Wall Street Journal Established in the late 1800s, The Wall Street Journal, as it name suggests, is focused on business and financial news.” An international paper, The Wall Street Journal primarily uses in-depth reporting with few images. It runs between 50 and 96 pages per issue and gives its readers up-todate information on the economy, business, and national and international financial news. The newspaper world was startled in 2007 when media mogul Rupert Murdoch's News Corporation, known primarily in America for owning the conservative Fox network, bought Dow Jones, the owner of the Journal in an unsolicited $5 billion bid. Murdoch promised to “pour money into the Journal and its website and use his satellite television networks in Europe and Asia to spread Journal content the world over.””! But the paper retained its reputation for blanket coverage of the business world and conservative editorial policies. Bolstered by its large, niche business audience, the paper often competed with USA Today in circulation, at times topping 2 million a year in print circulation, before falling throughout the 2010s to under 1 million in the 2020s." However, the paper was the first to implement a successful paywall. And the Journal has seen steady growth in digital subscribers.®" The Washington Post First published in 1877, The Washington Post is Washington, DC's oldest and largest paper but has often strived for a circulation outside of the famed Beltway. In particular, The Washington Post has developed a strong investigative journalism style, perhaps most exemplified by its prominent investigation of the 1974 Watergate scandal and the subsequent resignation of President Richard Nixon, which also resulted in perhaps the most famous movie on journalism, “All the k President’s Men.” For a paper in a relatively small metro area, The Washington an SE NN Post has won a large number of Pulitzer Prizes for journalism, second only to The New York Times. FIGURE 4.17 The Washington Post has found success with a digital-first strategy. n Dark The Washington Post The paper had long been owned by the Graham family. But the loss of advertisers and subscribers left the paper in a precarious position and in 2013 the family sold the Post to Jeff Bezos, the billionaire founder of Amazon. It turns out that being bought by a billionaire is one way forward for newspapers. Bezos promised to use his riches to provide “a runway” and enough time

for the Post to transition to a digital era. One of the nation’s top editors, Marty Baron, helped lead the transition. ott Brown Einstein B1 House narrowly approves budget, Paving path for $1,5 E trillion in tax euts ¢ Source: chrisdorney/Shutterstock.com The result: The Post is another success story in the digital age. Bezos helped shape the paper's digital strategy, while reportedly leaving editorial matters alone.™! The paper increased the loading speed of its stories. It relied heavily on metrics and engagement. It kept the paywall relatively inexpensive to attract more viewers and thus more advertising. And the Post topped 3 million digital subscribers in 2021, putting the paper in the same league as the Wall Street Journal and The New York Times. USA Today USA Today has a history quite different from The New York Times and the other papers above. As its title suggests, the paper was designed from the start to be a rarity in the United States—a national newspaper as opposed to one based in a metropolitan area. And compared to most newspapers, it is quite new, founded in 1982 by the Gannett Company. The economic concept is to distribute the paper widely, such as at hotels, airports, and train stations, which pay substantially reduced rates, and make money not from subscribers but from © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

purchases and advertising. The paper thus often has the top print circulation of any newspaper in a given year. The paper's short, easy-to-read content, infographics, and visually focused layout, including a full-color weather map, contribute to its high readership numbers. Although the paper does not formally publish on weekends, it does have a partner paper titled USA Weekend. Without a firm, metro-subscriber base, USA Today was vulnerable in the digital era. Travelers can easily access online news while traveling. They do not need to pick up the newspaper. Circulation for USA Today fell through the 2010s. In 2019, Gannett was rumored to be shutting down the print edition of USA Today, which was becoming less and less profitable." The COVID-19 pandemic, with the resulting cutback in business travelers, also hurt the paper. Job cuts and furloughs have kept the paper afloat while, like the Times and other papers, it hopes to build a digital circulation 24185) Chicago Tribune A major newspaper in the heartland of America is the Chicago Tribune.” First established in 1847, the paper has had a storied history, although the paper is often remembered for famously miscalling the 1948 presidential election with the headline of “Dewey Defeats Truman.” FIGURE 4.18 The Chicago Tribune’s inaccurate declaration of the results of the tight 1948 presidential election has become one of the most famous headlines of all time. The paper is displayed here by winner, Harry Truman. Source: Harry S. Truman Library & Museum Despite this error, the Chicago Tribune became known for its watchdog journalism, including a specific watchdog section for issues facing Chicago, like pollution, politics, and more. Led by editors such as Joseph Medill and Robert McCormick, the Tribune company became a powerful, national media operation, owning papers around the country, such as the Los Angeles Times and Long Island's Newsday. However, in the 2020s, Tribune Publishing exemplifies the complex challenges facing newspapers. Like most newspaper companies, Tribune was dramatically affected by the loss of advertisers © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

The Chicago Daily Tribune
DEWEY DEFEATS TRUMAN

 and subscribers in the 2010s. Each year brought layoffs, buyouts, and reduced coverage. Tribune sold off many of its newspapers. In Chicago, in a move that would ultimately be seen in many cities, the Tribune's iconic midtown building, the Tribune Tower on the Miracle Mile, was sold to developers. Sadly, as newspapers diminish in value, their most valuable aspect is often their building and real estate. In 2021, in another illustrative development, Tribune Publishing, which still owned the Chicago Tribune, the Hartford Courant, and the Orlando Sentinel, was bought by a privately-held hedge fund, Alden Global Capital. The fund has a reputation for buying media properties as devalued investments in order to wring whatever profits are left in them with huge cuts in personnel and coverage and with little interest in journalism.®" More newspapers face those dark prospects every year. Key Takeaways e The Rocky Mountain News went out of business, exemplifying the challenges facing newspaper. e Although readership has been declining since the invention of the radio, the internet has had the most profound effect on the newspaper industry as readers turn to free online sources of information and advertisers move online. e Some key players in the U.S. newspaper market have battled these factors, with different results, including USA Today, The Wall Street Journal, The New York Times, The Washington Post, and the Chicago Tribune. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. 1. What were the key challenges facing the Rocky Mountain News? 2. Compare the differing paths for success in the 2020s taken by some American newspapers. 3. What are the challenges facing papers such as the Chicago Tribune? 4.7 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. What are the European roots of American newspapers? b. Why was the Zenger trial important? c. What rights are protected by the First Amendment? d. What was the penny press? 2. Questions for Section 3 a. What are the "economic roots" of objectivity? b. What is "both-sides-ism?" © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 c. Why is the inverted pyramid useful to readers as well as editors? d. What is literary journalism? e. What is literary journalism? 3. Questions for Section 4 a. How does The New York Times exemplify agenda setting? b. What was the controversy surrounding Times coverage of the U.S. invasion of lraq? c. What is watchdog journalism? 4. Questions for Section 5 a. What factors led to the closing of the Rocky Mountain News? b. What is the economic status of The New York Times? c. How does a paywall work? d. What factors have led to the current economic status of the Washington Post? 5. Questions for Section 6 a. What factors have led to the closing of local newspapers in the United States? b. What is a news desert? c. In what ways do news deserts hurt communities? Critical Thinking Questions 1. The First Amendment says Congress shall “make no law” regarding freedom of the press. Yet Congress has passed numerous laws to limit the press. Do you think that is necessary? Why or why not? 2. Why do some critics say that providing “both sides” can be harmful? 3. What are some of the topics that news media, such as The New York Times, can set an agenda for the country? 4. How can local towns overcome the closing of a local newspaper? Career Connection As you have seen in this chapter, American newspapers can be challenging places in which to find and keep employment. Yet journalism graduates continue to find employment. But where? 1. Look at the job ads on LinkedIn, Monster, Indeed, and other sites. What kinds of jobs are you seeing? 2. Investigate newsletter platforms such as Substack and Revue. Writers get paid directly from subscribers. It can be liberating to work for oneself. But how does one build a subscriber list? 2. Erika Bolstad, "Covid-19 Is Crushing Newspapers," Pew Trusts, September 8, 2020, https://www.pewtrusts.org/en/research-and-analysis/ blogs/ stateline/2020/09/08/covid-19-is-crushing-newspapers-worseningn n O es hunger-for-accurate-information. 3. Mark Jurkowitz, Amy Mitchell, Elisa Shearer and Mason Walker, "U.S. Media Polarization and the 2020 Election: A Nation Divided," Pew Research Center, January 24, 2020, https:// www.journalism.org/2020/01/ 24/u-s-media-polarization-and-the-2020-election-a-nation-divided/. 1. Erika Bolstad, "Covid-19 Is Crushing Newspapers," Pew Trusts, Septem- 4. Anna Nicolaou and James Fontanella-Khan, "The Fight for the Future of ber 8, 2020,

https://www.pewtrusts.org/en/research-and-analysis/blogs/
America's Local Newspapers," Financial Times, January 21, 2021,
stateline/2020/09/08/covid-19-is-crushing-newspapers-worsening-
https:/Awww.ft.com/content/5c22075c-fl af-431 d-bf39-
becf9c54758b. hunger-for-accurate-information. 5. Moira Goff,
“Early History of the English Newspaper,” 17th-18th Century
Burney Collection Newspapers, Gale, 2007, http://
find.galegroup.com/ bnen/topicguide/bbcn_03.htm. © 2023 Boston
Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. . John Milton, Chapter 4 Newspapers in the 2020s Areopagitica, 1644, http://oll libertyfund.org/ index.php?option=com_content&task=view&id=238ltemid=275. . Benjamin Harris, Public Occurrences, Both FORREIGN and DOMESTICk, September 25, 1690. . Massachusetts Historical Society, “Silence DoGood: Benjamin Franklin in the New England Courant,” http://www.masshist.org/online/ silence_dogood/essay.php?entry_id=204. . Archiving Early America, “Peter Zenger and Freedom of the Press,” http://www.earlyamerica.com/earlyamerica/bookmarks/zenger/. . Constitution Society, “Sedition Act, (July 14, 1798),” http://www.constitution.org/rf/sedition_1798.htm. . University of Virginia, “Thomas Jefferson on Politics & Government,” http://etext.virginia.edu/jefferson/quotations/jeff1600.htm. . Paul Starr, The Creation of the Media: Political Origins of Modern Communications (New York: Basic Books, 2004), 131. . Associated Press, “AP History,” http://www.ap.org/pages/about/history/ history_first.html. . Irving E. Fang, A History of Mass Communication: Six Information Revolutions (Boston: Focal PressUSA, 1997), 103. . Lisa Yaszek, “‘Them Damn Pictures’: Americanization and the Comic Strip in the Progressive Era,” Journal of American Studies 28, no. 1 (1994): 24. . Lisa Yaszek, “‘Them Damn Pictures’: Americanization and the Comic Strip in the Progressive Era,” Journal of American Studies 28, no. 1 (1994): 30. . Jean Marie Lutes, “Into the Madhouse with Nellie Bly: Girl Stunt Reporting in Late Nineteenth-Century America,” American Quarterly 54, no. 2 (2002): 217. . Jean Marie Lutes, “Into the Madhouse with Nellie Bly: Girl Stunt Reporting in Late Nineteenth-Century America,” American Quarterly 54, no. 2 (2002): 220. . Richard K. Hines, “‘First to Respond to Their Country’s Call’: The First Montana Infantry and the Spanish-American War and Philippine Insurrection, 1898-1899,” Montana: The Magazine of Western History 52, no. 3 (Autumn 2002): 46. “Adolph S. Ochs Dead at 77; Publisher of Times Since 1896,” New York Times, April 9, 1935, http://www.nytimes.com/learning/general/onthisday/ bday/0312.html. “Adolph S. Ochs Dead at 77; Publisher of Times Since 1896,” New York Times, April 9, 1935, http:/Avww.nytimes.com/learning/general/onthisday/bday/0312.html. Laila Lalami, "Bothsideism is Poisoning America,"

The Nation, January 6, 2020, https://www.thenation.com/article/archive/trump-impeachmentjournalism/. Chip Scanlan, “Writing from the Top Down: Pros and Cons of the Inverted Pyramid,” Poynter, June 20, 2003, http://www.poynter.org/how-tos/newsgathering-storytelling/chip-on-your-shoulder/12754/writing-fromthe-top-down-pros-and-cons-of-the-inverted-pyramid/. Brant Houston, “Interpretive Journalism,” The International Encyclopedia of Communication, 2008, http://Awww.blackwellreference.com/public/tocnode?id=g9781405131995_chunk_g978140513199514_ss82-1. Thomas Patterson, “Why Is News So Negative These Days?” History News Network, 2002, http://hnn.us/articles/1134.html. Stephen J. A. Ward, “Journalism Ethics,” in The Handbook of Journalism Studies, ed. Karin Wahl-Jorgensen and Thomas Hanitzsch (New York: Routledge, 2008): 298. S S1 R ephen J. A. Ward, “Journalism Ethics,” in The Handbook of Journalism tudies, ed. Karin Wahl-Jorgensen and Thomas Hanitzsch (New York: ‘outledge, 2008): 298. The Lost Meaning of Objectivity," American Press Institute, January 1, 2021, https://www.americanpressinstitute.org/journalism-essentials/biasobjectivity/lost-meaning-objectivity/. Michael Schudson, “The Politics of Narrative Form: The Emergence of News Conventions in Print and Television,” in “Print Culture and Video Culture,” Daedalus 111, no. 4 (1982): 104. Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927-1935,” in “Communication in History: The Key to Understanding” OAH Magazine of History 6, no. 4 (1992): 37. Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927-1935,” in “Communication in History: The Key to Understanding” OAH Magazine of History 6, no. 4 (1992): 38. Richard A. Kallan, “Tom Wolfe,” in A Sourcebook of American Literary Journalism: Representative Writers in an Emerging Genre, ed. Thomas B. Connery (Santa Barbara: Greenwood Press, 1992).
Richard A. Kallan, “Tom Wolfe,” in A Sourcebook of American Literary Journalism: Representative Writers in an Emerging Genre, ed. Thomas B. Connery (Santa Barbara: Greenwood Press, 1992).
George Plimpton, “The Story Behind a Nonfiction Novel,” New York Times, January 6, 1966, http://www.nytimes.com/books/97/12/28/home/ capote-interview.html. George Plimpton, “The Story Behind a Nonfiction Novel,” New York Times, p January

6, 1966, http://www.nytimes.com/books/97/12/28/home/ capote-interview.html. George Plimpton, “The Story Behind a Nonfiction Novel,” New York Times, January 6, 1966, http:// www.nytimes.com/books/97/12/28/home/ capote-interview.html. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. George Plimpton, “The Story Behind a Nonfiction Novel,” New York Times, January 16, 1966, http://www.nytimes.com/books/97/12/28/home/ capote-interview.html. Sue Careless, “Advocacy Journalism,” Interim, May 2000, http://www.theinterim.com/2000/may/10advocacy.html. Sue Careless, “Advocacy Journalism,” Interim, May 2000, http:// www.theinterim.com/issues/society-culture/advocacy-journalism/. Peter Johnson, “More Reporters Embrace an Advocacy Role,” USA Today, March 5, 2007, http:/Avww.usatoday.com/life/television/ news/ 2007-03-05-social-journalism_N.htm. Debbie Schlussel, “USA Today Heralds ‘Oprah Journalism,’” Debbie Schlussel (blog), March 6, 2007, http:/Awww.debbieschlussel.com/497/ usa-today-heralds-oprah-journalism/. Philip Meyer, Precision Journalism: A Reporter's Introduction to Social Science Methods 4th ed. (New York: Rowman & Littlefield, 2002), p. vii. Paul Bradshaw, "What is Data Journalism?" Data Journalism Handbook 2, January 2021, https:// datajournalism.com/. W. Joseph Campbell, "Story of the Most Famous Seven Words in Journalism," BBC, February 10, 2012, https://www.bbc.com/news/world-uscanada-16918787. Alecia Swasy,"Setting the Agenda or Chasing the Agenda: Who Controls the News?" Associated Press and Reynolds Journalism institute, https://www.ap.org/events/smw/downloads/ Report_setting_or_chasing_the_agenda.pdf. Edward S. Herman, “All the News Fit to Print: Structure and Background of the New York Times,” Z Magazine, April 1998, http:// Awww.thirdworldtraveler.com/Herman /AllNewsFit_Herman.html. Richard Luscombe, "Senior New York Times Editor Resigns Amid Backlash over Controversial Op-Ed," The Guardian, June 7, 2020, ‘tps://www.theguardian.com/media/2020/jun/07/new-york-times-editorresigns-tom-cotton-oped-protests. Steven Hoenisch, “Corporate Journalism,” review of Read All About It: The Corporate Takeover of America’s Newspapers, by James D. Squires, http:// www.criticism.com/md/crit1 .html#section-Read-All-AboutIt. Editorial, “The Times and Iraq,” New York Times, May 26, 2004, https://www.nytimes.com/2004/05/26/world/from-the-editors-

the-timesand-iraq.html. W. Lance Bennett and William Serrin, “The Watchdog Role,” in The Institutions of American Democracy: The Press, ed. Geneva Overholser and athleen Hall Jamieson (New York: Oxford University Press, 2005), 169. W. Lance Bennett and William Serrin, “The Watchdog Role,” in The Institutions of American Democracy: The Press, ed. Geneva Overholser and athleen Hall Jamieson (New York: Oxford University Press, 2005), 182. W. Lance Bennett and William Serrin, “The Watchdog Role,” in The Institutions of American Democracy: The Press, ed. Geneva Overholser and athleen Hall Jamieson (New York: Oxford University Press, 2005), 185. "2020 Pulitzer Prize for Investigative Reporting," Pulitzer Prizes, May 4, 2020, https://www.pulitzer.org/winners/brian-m-rosenthal-new-yorkimes. Dan Kennedy, "What Is Local News?" Editor & Publisher, June 14, 2019, https://www.editorandpublisher.com/stories/shoptalk-what-is-localnews,85674? Erika Bolstad, "COVID-19 Is Crushing Newspapers, Worsening Hunger for Accurate Information," PewTrusts, September 8, 2020, https://www.pewtrusts.org/en/research-and-analysis/blogs/stateline/ 2020/09/08/covid-1 9-is-crushing-newspapers-worsening-hunger-foraccurate-information. Penelope Muse Abernathy, "The Rise of a New Media Baron and the Emerging Threat of News Deserts," US News Deserts, 2016, https://www.usnewsdeserts.com/reports/rise-new-media-baron/. Penelope Muse Abernathy, "The Rise of a New Media Baron and the Emerging Threat of News Deserts,"US News Deserts, 2016, https://www.usnewsdeserts.com/reports/rise-new-media-baron/. Penelope Muse Abernathy, "The Expanding News Desert,"US News Deserts, 2018, https://www.usnewsdeserts.com/reports/expandingnews-desert/. Tom Stites, "About 1300 U.S. Communities Have Totally Lost News Coverage," Poynter, October 15, 2018, https://www.poynter.org/businesswork/201 8/about-1300-u-s-communities-have-totally-lost-news-coverage-unc-news-desert-study-finds/. Penelope Muse Abernathy, "The Expanding News _ Desert,"US News Deserts, 2018, https:/Awww.usnewsdeserts.com/reports/expanding-news-desert/ . "Losing the News," PEN America, November 2019, https://pen.org/wpcontent/uploads/201 9/1 2/Losing-the-News-The-Decimation-of-LocalJournalism-and-the-Search-for-Solutions-Report.pdf, p. 24. "Losing the News," PEN America, November 2019, https://pen.org/wpcontent/uploads/201 9/1 2/Losing-the-News-The-Decimation-of-LocalJournalism-and-

the-Search-for-Solutions-Report.pdf, p. 4. Erika Bolstad, "COVID-19 Is Crushing Newspapers, Worsening Hunger for Accurate Information," Pew Trusts, September 8, 2020, https://www.pewtrusts.org/en/research-and-analysis/blogs/stateline/2020/09/08/covid- 1 9-is-crushing-newspapers-worsening-hunger-foraccurate-information. = > © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

64. Sara Rafsky, "Deconstructing the News Desert," Columbia Journalism 76. "The New York Times Company Reports," The New York Times, February Review, September 25, 2020, https://www.cjr.org/analysis/deconstruct- 4, 2021, https://investors.nytco.com/news-and-events/pressing-the-news-desert.php. releases/#data-item=The-New-York-Times-Company65. Steve Halvonik, "Review: Can newspapers survive in the multimedia age?" Reports-2020-Fourth-Quarter-and-Full-Year-Results-and-Announces-DivPittsburgh Post-Gazette, Jan 26, 2021, https://www.post-gazette.com/ idend-Increase. ae/books/2021/01/26/Book-review-Mary-Lou-Nemanic-Metro-Dailies- 77. Amy Watson, "Average paid circulation of The Wall Street Journal," StaAge-of-Multimedia-Journalism/stories/202101260015. tista, December 18, 2020, https://www.statista.com/statistics/193788/ 66. "Newspaper Fact Sheet," Pew Research Center, July 9, 2019, average-paid-circulation-of-the-wall-street-journal/. https://www.journalism.org/fact-sheet/newspapers/. 78. Frank Ahrens, “Murdoch Seizes Wall St. Journal in $5 Billion Coup,” Wash67. Rocky Mountain News, “Goodbye, Colorado,” February 7, 2009, ington Post, August 1, 2007, http://www.washingtonpost.com/wp-dyn/ https://history.denverlibrary.org/rocky-mountain-news-denver-public-content/article/2007/07/31/AR2007073100896.html. ibrary#PhotoSwipe1 65307081 4981 79. Amy Watson, "Average paid circulation of The Wall Street Journal," Sta68. Newspaper Association of American, “Total Paid Circula- ista, December 18, 2020, https://www.statista.com/statistics/193788/ ion,” http://www.naa.org/TrendsandNumbers/Total-Paid-Circula- average-paid-circulation-of-the-wall-street-journal/. ion.aspx. 80. Joshua Benton, "The Wall Street Journal joins The New York Times in 69. Project for Excellence in Journalism, “Newspapers: Audience” in The State he 2 million digital subscriber club," Nieman Lab, February 10, of the News Media 2004, http://www.stateofthemedia.org/2004/newspa- 2020, https:/Awww.niemanlab.org/2020/02/the-wall-street-journal-joinspers-intro/audience/. he-new-york-times-in-the-2-million-digital-subscriber-club/. 70. Project for Excellence in Journalism, “Newspapers: Audience” in The State 81. Katie Robertson and Marc Tracy, "Martin Baron, Who Led Three Major of the News Media 2004, http:/Awww.stateofthemedia.org/2004/

narra- Newspapers, Retires from Washington Post," The New York Times, Janive_newspapers_audience.asp?cat=3&media=2. uary 26, 2021, https://www.nytimes.com/2021/01/26/business/media/ 71. Project for Excellence in Journalism, “Newspapers: Audience” in The State marty, baron-rgtiremgnt washingtoni post:htmil: . of the News Media 2004, http://www.stateofthemedia.org/2004/narra- 82. Rick Edmunds, "The New York Times and Washington Post each draw ive_newspapers_audience.asp?cat=3&media=2. more paid digital readers than all local websites, a new report found, Poynter, June 2020, https:/Awww.poynter.org/business-work/2020/the-new72. Emily Dilling, “Study: Newspaper Readership Down, Despite Online : f Sita Increase,” Shaping the Future of the Newspaper (blog), March 3, york-times-and-washington-post-each-draw-more-paid-digital-readers2009, http://www.sfnblog.com/ circulation_and_readership/2009/03/ than-all-local-websites-a-new-report-found/. study_newspaper_readership_down_despite.php. 83. Rick Edmonds, "Is USA Today’s print edition headed for the sunset?" Poynter, October 16, 2019, https://www.poynter.org/business-work/ 73. Leah McBride Mensching, “Study: Newspaper Readership Down, Despite i i a Online Increase,” Shaping the Future of the Newspaper (blog), March 2019/is-usa-todays-print-edition-headed-for-the-sunset-as-gatehouse4, 2009, http:// www.sinblog.com/2009/03/04/study-newspaper-reader- 84. and-gannett-merge-signs-point-to-yes/. ship-down-despite-online-increase. 85. Nathan Bomey, "Gannett posts revenue decline but tops 1 million digital subscriptions in third quarter," USA Today, November 3, 2020, 74. "History of Times Square," Times ; : ; A Dp 7 https://www.usatoday.com/story/money/2020/1 1/03/gannett-earningsSquare, https://www. ines quarry: org/history-of-times: square: third-quarter-revenue/6086307002/. 75. Emily Bell, "The New York Times's success lays bare the media's dis- 86. Ti 40 US N b Circulation,” N astrous state," The Guardian, February 9, 2020, https:/Awww.the- HOP. EWSPARETS: y irculation, SWSpa? guardian.com/media/commentisfree/2020/feb/09/the-new-york-timess- pers.com, http://www.newspapers.com/top10.html. success-lays-bare-the-medias-disastrous-state. 87. David Folkenflik, "Sale of Tribune Publishing to Alden Global Capital Raises Concerns in Newsrooms," NPR, February, 18, 2021, httos://www.npr.org/ 2021/02/18/969151 104/sale-of-tribune-publishing-to-alden-global-capital-raises-concerns-in-newsrooms. © 2023 Boston

Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 5 Magazines in the 2020s 5.1 Pay Cuts, Sublets, and Survival: Condé Nast In October 2020, in the midst of the COVID-19 pandemic, the magazine publisher Condé Nast announced that pay cuts and furloughs would take place among its FIGURE 5.1 j many famous titles, from Vogue to Vanity Fair to Wired. It should not have been HEME COXON DIRCK OF Me CONE Nast i6go surprising news. Many businesses had to do the same during the pandemic. But The New York Times took note. “Condé Nast, the most glittering of all magazine publishers, is the latest media casualty of the coronavirus pandemic,” its story began." But Condé Nast, like all magazines companies, does what it must do to survive. Founded in 1909 by Condé Montrose Nast, the company, as the Times suggested, has always carried an aura of fashion and high society. Its first magazine was Vogue; indeed, the company was called the Vogue Company until 1923. It attracted glamorous readers—and advertisers. Eventually, the company would come to publish well-known titles, such as The New Yorker, GQ, Architectural Digest, Wired, Glamour, Bon Appetit, and Vanity Fair. In 1959, long after the death of Nast, Samuel I. Newhouse had bought the company and merged it with his Advance Publications. Magazines such as Self and Brides were added. Source: 360b/ Shutterstock.com However, the magazine industry took a dramatic hit from the financial crisis that began in the fall of 2007. Many advertisers went out of business or no longer could afford to advertise. Some publications folded. Others tried to move to then-new online publication, and nearly all implemented mass layoffs to cut costs.” Despite its glittering history, Condé Nast also faced danger. The financial crisis had forced the high-end retailers that supported Condé Nast magazines to slash their advertising budgets, and the subsequent decline in advertising revenue put the Condé Nast publications in jeopardy.” Even as that crisis was unfolding, the magazine world was confronting the revolution caused by the internet and social media. Condé Nast clawed for survival. Google, Facebook, and internet sites devoted to fashion and food took its readers and advertisers and by 2009, hard times had come. In October 2009, the publisher announced that the November 2009 issue of respected food magazine Gourmet would be its last. In those times, the decision came as a shock to many readers who, since 1941, had believed that “Gourmet was to food what Vogue is

to fashion, a magazine with a rich history and a perch high in the publishing firmament." Although Condé Nast folded three other publications—parenting magazine Cookie and bridal magazines Elegant Bride and Modern Bride—the elimination of Gourmet received the most attention because of the publication's long history and popularity. By the mid-2010s, the company seemed to have righted itself. In a much-publicized move, Condé Nast moved from Times Square to swanky quarters at One World Trade Center. Hard times were not over. For example, in 2016, the company ended the print edition of Self magazine and moved it solely online." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 And then came 2020 and the COVID-19 pandemic. As businesses stopped advertising or closed, the drop in advertising was breathtaking. More than most companies, Condé Nast depended on high-end advertisers. And the company had other problems. It was paying sky-high rents for floors of empty offices in One World Trade Center because many editors and staffers had been laid off and others worked from home. The company had signed a 25-year lease for 21 floors and, even before the pandemic, the company was subletting floors to help its bottom line. The company even suggested it would like to break its lease and leave entirely." The story of Condé Nast is the story of magazines in America—adaptation and change, glamour and pain. This chapter will review the storied and varied history of American magazines, including some historic publications, such as Life, Time, People, Sports Illustrated—and Vogue. And it will contemplate the future of this medium, which has held a special place in American culture. FIGURE 5.2 Condé Nast has had to sublet floors in One World Center to help it survive. Source: © Shutterstock, Inc. 5.2 A History of Magazines Learning Objecti 1. Describe the European roots of the modern magazine. 2. Identify the changes that took place in magazine printing in the 1830s United States. 8. Describe the trends in journalism that arose during the 20th century. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 147 Like the newspaper, the magazine has a complex history shaped by the cultures in which it developed. Examining the industry's roots and its transformation over time can contribute to a better understanding of the modern industry. Early Magazines After the printing press became prevalent in Europe, early publishers of the 1600s began using the invention not only for newspapers but for one-time brochures, pamphlets, and almanacs. Soon, publishers realized that irregular publication schedules required too much setup, time, and energy. A gradual shift then occurred as publishers sought returning readers with specific interests who could be convinced to purchase the publication regularly. The content of the early magazines was unlike any other previous publication of that time. It was not enough of a news source to be a newspaper, but it could not be considered pleasure reading like a book either. Instead, it was a... magazine, occupying the middle ground between the two." The word itself might derive from early French, magasin, for a warehouse that stored varied goods, especially military equipment, or the Italian, maggazino, or Arabic, makhazin, for a large store with multiple offerings." Germany, France, and the Netherlands Lead the Way German theologian and poet Johann Rist published the first true magazine between 1663 and 1668. Titled Erbauliche Monaths-Unterredungen, or Edifying Monthly Discussions, Rist's publication inspired a number of others to begin printing literary journals across Europe: Denis de Sallo's French Journal des Scavans (1665), the Royal Society's English Philosophical Transactions (1665), and Francesco Nazzari's Italian Giomale de'letterati (1668). In 1684, exiled Frenchman Pierre Bayle published Novelles de la République des Lettres in the Netherlands to escape French censorship. Profoundly affected by a general revival of learning during the 1600s, the publications inspired enthusiasm for education." Another Frenchman, Jean Donneau de Vizé, published the first "periodical of amusement," Le Mercure Galant (later renamed Mercure de France), in 1672, which contained news, short stories, and poetry. This combination of news and pleasurable reading became incredibly popular, causing other publications to imitate the magazine." This lighter magazine catered to a different reader than did the other, more intellectual publications of the day, offering articles for entertainment and enjoyment rather than for

education. With the arrival of the 18th century came an increase in literacy. Women, who enjoyed a considerable rise in literacy rates, began reading in record numbers. This growth affected the literary world as a whole, inspiring a large number of female writers to publish novels for female readers." This influx of female readers also helped magazines flourish as more women sought out the publications as a source of knowledge and entertainment. In fact, many magazines jumped at the chance to reach out to women. The Athenian Mercury, the first magazine written specifically for women, appeared in 1693. British Magazines Appear As in newspaper publishing, Great Britain closely followed Continental Europe's lead in producing magazines. During the early 18th century, three major influential magazines were published regularly in Great Britain: Robinson Crusoe author Daniel Defoe's the Review, Sir Richard Steele's the Tatler, and Joseph Addison and Steele's the Spectator. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 All three of these publications were published either daily or several times a week. While they were supplied as frequently as newspapers, their content was closer to that of magazines. The Review focused primarily on domestic and foreign affairs and featured opinion-based political articles. The Spectator replaced the Tatler, which published from 1709 to 1711. Both Tatler and Spectator emphasized living and culture and frequently used humor to promote virtuous behavior. Tatler and Spectator, in particular, drew a large number of female readers, and both magazines eventually added female-targeted publications: Female Tatler in 1709 and Female Spectator in 1744." FIGURE 5.3 Great Britain's first magazines emerged during the early 18th century, shortly after publishers had popularized the format in Europe. ies Source: Saddhiyama, https://commons.wikimedia.org/wiki/File:The_Spectator_1788.jpg. American Magazines The first American magazines debuted in 1741, when Andrew Bradford's American Magazine and Benjamin Franklin's General Magazine began publication in Philadelphia, a mere 3 days apart from each other. Neither magazine lasted long. American Magazine folded after only three months and General Magazine after six. The short-lived nature of the publications likely had less to do with the outlets themselves and more to do with the fact that they were "limited by too few readers with leisure time to read, high costs of publishing, and expensive distribution systems." Regardless of this early setback, magazines began to flourish during the latter half of the 18th century, and by the end of the 1700s, more than 100 magazines had appeared in the nascent United States. Despite this large publication figure, typical colonial magazines still recorded low circulation figures and were considered highbrow titles for elite readers. circulation The number of copies of a magazine distributed. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

F. Hayman delin. C. Grignion sculp.

THE SPECTATOR.

VOLUME the FIRST.

LONDON:

Printed for Mess.rs Payne, Rivington, Davis, Longman, Dodsley, White, Law, Robson, Crowder, Johnson, Nichols, Dilly, Robinson, Cadell, Stuart, Bowles, Sewell, Murray, Flexney, Baldwin, Goldsmith, Lownds, Knox, Ottridge, Hayes, Piquinet, Macqueen, & Newbury.

 Mass-Appeal Magazines All this changed during the 1830s when publishers began taking advantage of a general decline in the cost of printing and mailing publications and started producing less-expensive magazines with a wider audience in mind. Magazine style also transformed. While early magazines focused on improvement and reason, later versions focused on amusement. No longer were magazines focused on the elite class. Publishers took advantage of their freshly expanded audience and began offering titles for niche audiences, such as family magazines, children's magazines, and women's magazines. Women's publications, as in Britain, proved to be a highly lucrative market. One of the earliest American women's magazines was Godey's Lady's Book, a Philadelphia-based monthly that printed between 1830 and 1898. The magazine reached out to female readers by its content and by letting it be known that it employed nearly 150 women. You can still read copies of Godey's Lady's Book at Project Gutenberg's online library." The Saturday Evening Post The first truly successful mass circulation magazine in the United States was The Saturday Evening Post. This weekly magazine first began printing in 1821 and remained in regular print production until 1969, when it briefly ceased circulation. However, in 1971 a new owner remodeled the magazine to focus on health and medical breakthroughs. It still can be found today." From the time of its first publication in the early 1800s, The Saturday Evening Post quickly grew in popularity; by 1855, it had a circulation of 90,000 copies per FIGURE 5.4 The Saturday Evening Post popularized artwork on its cover, setting a standard for other publications. THE SATURDAY EVENINGS OST An Ilustrated Weekly Magazine Founded A? D! 1728 éy Benj. Franklin NOVEMBER 28, 1903 FIVE CENTS THE COPY year. Widely recognized for transforming the look of the magazine, the publication was the first to put artwork on its cover, a decision that The Saturday Evening Post has said "connected readers intimately with the magazine as a whole." Certainly, The Saturday Evening Post took advantage of the format by featuring the work of famous artists such as Norman Rockwell. Using such recognizable artists boosted circulation as 'Americans everywhere recognized the art of the Post and eagerly awaited the next issue because of it."™" But The Saturday Evening Post did not only feature famous artists; it also published works by

famous authors including F. Scott Fitzgerald, Sinclair Lewis, and Ring Lardner. The popularity of these writers contributed to the continuing success of the magazine. THE STOLEN INTERVIEW THE CURTIS PUBS OM PANY, PHILADELPHIA Youth’s Companion Source: "Saturday Evening Post", November 28th, 1908, https://commons.wikimedia.org/wiki/File:Saturday_evening_post_1903_11_28_a.jpg. Another early U.S. mass magazine was Youth's Companion, which was published between 1827 and 1929, when it merged with The American Boy. Based in Boston, this periodical featured fairly religious content and developed a reputation as a wholesome magazine that encouraged young readers to be virtuous and pious. Eventually, the magazine sought to reach a larger, adult audience by including tame entertainment pieces. Nevertheless, the magazine in time began featuring the work of prominent writers for both children and adults and became “a literary force to be reckoned with.””®” Price Decreases Attract Larger Audiences—and Advertisers While some magazines such as The Saturday Evening Post and Youth's Companion were fairly popular, most publications struggled to achieve widespread circulation. The publications cost the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 then-hefty sum of 25 or 35 cents per issue, limiting readership to the relative few who could afford them. This all changed in 1893 when Samuel Sidney McClure began selling McClure's Magazine, originally a literary and political magazine, at the bargain price of only 15 cents per issue. It found immediate success. The trend caught on. Soon, Cosmopolitan (founded 1886) began selling for 12.5 cents, while Munsey Magazine (1886-1929) sold for only 10 cents. All three of these periodicals were widely successful. Frank A. Munsey, owner of Munsey Magazine, estimated that between 1893 and 1899 the ten-cent price increased readership from 250,000 to 750,000."*! Publishers learned that, supported by advertising, magazines could be sold for less than they cost to produce. Because of greater circulation, publications could charge more for advertising space and decrease the cost to the customer. By 1900, advertising had become a crucial component of the magazine business. In the early days of the industry, many publications attempted to keep advertisements out of their issues because of publishers' natural fondness toward literature and writing. However, once circulation increased, advertisers sought out space in magazines to reach the larger audience. Magazines responded by raising advertising rates, ultimately increasing their profitability. By the turn of the 20th century, advertising became the norm in magazines, particularly in some women's magazine, where advertisements accounted for nearly half of all content. Early Twentieth-Century Developments The embrace of advertising, which lowered the price of a magazine, increasing its circulation, helped usher in a prosperous 20th century for magazines. Bolstered by the economics, publishers experimented with new types of magazines, including news, business, and picture magazines. In time, these types of publications came to dominate the industry and attract vast readerships. Newsmagazines One of the great success stories in 20th century publishing was the rise of the newsmagazine. As l ATA publishers saw the advantages of summarizing and digesting the explosion of worldwide informaA journal that specializes in : h nal d lable duri hel hand | h : Keydesi dth reporting and commenting tion that technology made available during the late 19th and early 20th centuries, they designed the on current events. newsmagazine. In 1923, Time became the first

newsmagazine that focused on world news. Time began publication with the proposition that “people are uninformed because no publication has adapted itself to the time which busy men are able to spend simply keeping informed.”” Although the periodical struggled during its early years, Time hit its stride in 1928 and its readership grew. The magazine's signature style of well-researched news presented in a succinct manner contributed greatly to its eventual success. newsmagazine Several other newsmagazines came onto the market during this era as well. Business Week was founded in 1929 with a focus on the global market. Forbes, currently one of the most popular financial magazines, began printing in 1917 as a biweekly publication. In 1933, a former Time foreign editor founded Newsweek, which eventually attained a circulation of nearly 4 million readers. Throughout the 1900s, Newsweek and Time continued to compete with each other. We will see in the section below, that the 2000s would not be kind to the newsmagazine. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 151 Picture Magazines Photojournalism, or the telling of stories through photography, also became popular during the early 20th century. Although magazines had been running illustrations since the 19th century, as photography grew in popularity so did picture magazines. The most influential picture magazine was Henry Luces Life, which regularly published between 1936 and 1972. Within weeks of its initial photojournalism The telling of stories through photography. publication, Life had astoundingly gained a circulation of 1 million. In Luces words, the publication picture magazine aimed “to see life; to see the world; to witness great events; to watch the faces of those living in A journal that specializes in poverty and the gestures of the proud; to see strange things.” It did not disappoint. Widely cred-photography and typically ited with establishing photojournalism, Life captured the attention of many on first read. With 96 features large spreads of photos with short captions large-format glossy pages, even the inaugural issue sold out. The opening photograph depicted an anal taw arides. obstetrician holding a newborn baby with the caption “Life begins.”” FIGURE 5.5 Taking advantage of people’s interest in photojournalism, Life magazine gained a circulation of 1 million in a matter of weeks. z = preg Source: Ralf Liebhold/Shutterstock.com While Life was the most influential picture magazine, it was certainly not the only photo-centric publication. Popular biweekly picture magazine Look, printed between 1937 and 1971, claimed to compete with Life by reaching out to a larger audience. Although Look offered Life stiff competition during their almost identical print runs, the latter magazine is widely considered to have a greater legacy. Several other photo magazines—including Focus, Peek, Foto, Pic, and Click—also took their inspiration from Life. Into the 2020s: “Who Killed Time Inc.?” The 2000s have not been kind to magazines.™! During the late 20th and early 21st centuries, the access to online information began to greatly affect both the magazine industry and the print media as a whole. Much like newspaper publishers, magazine publishers have tried to rethink their © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Vacations in Morocco's Desert
Trains that Rival Planes
LIFE
INTERNATIONAL
What Makes Italian Girls So Beautiful?
LIFE
SPECIAL ISSUE
Off to the Moon
First Man To Walk There, and the Crew That Will Make History
Lunar Grip on the Tides
So Long to the Old Lore
JULY 20 - 1969
LIFE
ON THE
JUNE 7, 1968
20 CENTS
LIFE
JUNE 15
MUNICH
Myths of the Kennedy
MBER 29, 1965
ALASKA: Land of Cha
ROBERT GRAVES ON Love
LIFE
LIFE
INTERNATIONAL
SPECIAL DOUBLE ISSUE
THE MID 60S
ENTERING A NEW ERA

structure and their ability to reach out to an increasingly online market. Even the idea of appealing to niche audiences was taken over by online media. We will devote an entire section to the fate of individual, popular American magazines later in this chapter. This quote, however, will help us conclude this brief history. “It's just one shattering body blow after another. Ninety-five years, and down it went at last.” The lines are taken from the article, “The Dismal Tale of the Wretched Decline of Time magazine."™! Though it is a tale that can be told of numerous magazines, we will see that some magazines have survived. Indeed, the quote was taken from a magazine—Wired. Key Takeaways e The first magazine was published in Germany during the 17th century. The success of this publication led to the introduction of magazines across Europe. During the 17th and 18th centuries, publishers founded several different types of periodicals aimed at diverse audiences, including the upper class and women. e The 1880s triggered the arrival of mass circulation magazines in the United States. Publishers found that advertisers could support them and began offering less expensive magazines to a wider audience, promoting greater consumption of the print media. e The introduction of newsmagazines and picture magazines dramatically changed the U.S. magazine industry during the early 20th century. However, newsmagazines, such as Time and Newsweek, faltered as people moved to online sources of information. Exercises Does your town have a bookstore or magazine stand? If so, visit the site and study what publications have survived in paper format. Then answer the following questions. e Why do you think these magazines have survived into the 2020s? e Select one of the magazine titles and do some research. How has the magazine changed over time? e Based on the way the magazine has adapted to the 2020s, how do you predict the magazine will evolve in the future? 5.3 The Role of Magazines in American Culture Learning Objectives 1. Identify how magazines helped usher in a change to national audiences and advertising in the early 1900s. 2. Describe how magazines were sites for popular literature and pulp fiction and nonfiction. 8. Identify how magazines focused on teenagers and the backlash against that focus. 4. Describe how magazines helped create a celebrity culture in the United States. © 2023 Boston Academic

Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 153 Although magazines are now fighting to find their niche in the media landscape of the 2020s, they have—and continue to have—great influence on American popular culture. Magazines, of course, are different from newspapers. In general, the format, the physical appearance, and organization of most magazines allows for a more in-depth discussion of a topic than is possible in the relatively constrained space available in newspapers. Most large newspapers, such as The Washington Post or the Los Angeles Times, generally cap even their longest articles at 1000 words. Magazines, however, frequently allow for double that word count when publishing articles of great interest. They can publish large, in-depth stories that can greatly influence social and political life. The influence of magazines also includes the large role of advertising in American media—a role that other countries have limited. Magazines get more than half their revenue from advertisers. Other influences of magazines on American culture include impacts on popular literature, pulp culture, entertainment, teen culture, and celebrity culture. Magazines deserve their place in the pantheon of American media. Magazines Highlight National Advertising as a Way to Survive As we saw, the late 19th century brought with it an increase in mass circulation for the U.S. magazine industry. Helped by low postal rates designed to support journalism and the education of citizens, magazines that had once targeted only a small part of the country suddenly began reaching a nationwide audience. In addition to the obvious benefit of increased magazine revenue, this shift to broad circulation caused an interesting phenomenon: the introduction of national trends. For the first time in U.S. history, mass circulation allowed news, stories, consumer goods, and fashions to be diffused and advertised to widespread, rather than regional, audiences. Mass circulation of magazines united the country as geographically diverse consumers read the same stories and saw the same advertisements. Due to this growth in readership, advertisements became increasingly vital to the magazine industry. Advertisers sought to reach a large audience, and magazines willingly afforded them that opportunity, selling advertising space at higher rates. One business manager of Scribner's Monthly, an early popular magazine, solicited advertisements by discussing the readership boom: The publishers of Scribner’s Monthly will insert in each number of the

magazine certain pages devoted to advertisements of a character likely to interest magazine readers. These will not increase the postage, while they will add materially to the ability of the publishers to render their magazines readable and attractive. The press of advertisements upon our first number shows how quickly the claims of the new monthly upon the business public are recognized. Our edition will be very large, and it will have a national circulation. It is now well understood that a first-class popular magazine furnishes to all men who seek a national market the very best medium for advertising that exists.”"! That national market was an entirely new one for publishers and advertisers. By the 1930s, market research had become the norm for periodicals as magazines—and advertisers—worked to better understand what readers wanted in their publications. However, markets can also be created. Many publishers embraced the potential of magazines to simply tell or show people what they wanted or even needed, thus solidifying the role of the magazine as a driver of popular culture. As one editor said, if marketers need to find out what people want, it is already too late.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

literary magazine A magazine that specializes in the publication of fictional stories. Magazines Create Sites for Popular Literature Magazines offered a place not only for advertisers but also for authors and poets to reach a large audience. Previously, authors had to sell books or small pamphlets. There was little in between. Several publications regularly hired both new and established authors to write stories. As circulation increased, so did the desire for these authors to publish their work. Literary magazines enjoyed a boom during the 19th century, publishing some of the period's most important fiction. At one point or another, nearly every important American writer contributed to literary magazines, such as Harper's or the The Atlantic. For example, Edgar Allan Poe, Mark Twain, Walt Whitman, and Ernest Hemingway all published in periodicals throughout their careers. Even writers working outside the country, such as Ezra Pound and James Joyce, sought out U.S. magazines to publish works, some of which had been banned elsewhere.”” FIGURE 5.6 The Atlantic has been publishing literary work since 1857. p \ Source: dennizn/Shutterstock.com Just as magazines offered authors a chance to display their writing to a large audience, they also allowed readers a taste of available literature. Even today, magazines print portions of books, which give readers a preview of the complete text. Portions of literary classics including Uncle Tom's Cabin, Walden, Moby Dick, Tom Sawyer, Huckleberry Finn, and Ulysses all made their debuts in magazines. Some novels—such as Edgar Rice Burroughs's Tarzan of the Apes, John Hersey’s Hiroshima, and Ernest Hemingway's The Old Man and the Sea—even appeared in magazines in full before being published in book form. The opportunity to publish in magazines has been invaluable for authors, but literary publications have also proved essential for the development of American culture. By publishing literary texts, journals have promoted now-classic stories that have defined American literary history and have shaped the U.S. story. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

The Atlantic
What Really Killed the Dinosaurs?
BY BIANCA BOSKER
How Lolita Seduced Us All
HOW ICE WENT ROGUE
Inside America's Unfolding Immigration Crisis
The Atlantic
FASHION INSIDERS AT HOME

Chapter 5 Magazines in the 2020s 155 Magazines Help Foster Pulp Culture During the late 1800s, a new type of publication was established: the pulp magazine, an inexpensive, all-fiction publication named for its rough wood-pulp paper. At the time, dime novels did not ee : ; À ; ; . er A publication that qualify for the same inexpensive postal rates that magazines did—but the pulps did. Suddenly, indi- specializes in genre-fiction viduals had the opportunity to read popular genre fiction in these cheap magazines, like Adventure, stories. Horror Stories, Startling Stories, and Weird Tales. pulp magazine Commonly acknowledged to be the invention of Frank Munsey, the pulps got FIGURE 5.7 their start as adventure magazines, but they eventually diverged into several cat- Although pulp magazines first began publishing egories such as love, detective, and western. The fiction stories did remarkably in 1896, they truly gained popularity during the early 20th century. well until the mid-1930s, when newspaper comics first offered competition by printing collections on the same pulp paper. In 1937, however, the two genres came together in Detective Comics (where Batman made his first appearance), and the industry experienced a major boom. Although intended for children, the violent, horror-soaked comics drew a large adult audience. However, the graphic content of the pulp strips caused a stir, with the public divided on the nature of this new media. Defenders of the comics called them harmless, while critics thought they would provoke people to mimic the violent subject matter." Just as legislators struggle today with debates over censorship of television, music, and the internet, they did so with pulp comics as well. Negative backlash against pulp comics was encouraged through several articles published by child psychologist Fredric Wertham, who alleged that comics were leading children into lives of crime." In response to the controversy, an industry group known as the Association of Comics Magazine Publishers established a Publishers Code in 1948 with the aim of regulating the content of pulp comics. The Publishers Code was not well enforced, however; many publishers chose to ignore the code, and thus the controversy continued to rage. When Senate hearings raised the threat of government regulation in 1954, the pulp comics industry opted for self-censorship, and as a result the much stricter Comics Code Authority was established to control what material reached

consumers. Source: Wikimedia Commons; https://commons.wikimedia.org/wiki/File:New_Nick_Carter_Weekly_698_The_Master_Crook's_Match.jpg. In spite of (or perhaps because of) the controversy surrounding the magazines, the industry flourished, and eventually new forms of pulp magazines emerged. Amazing Stories offered science fiction. Pictures of hand-drawn women, on pages called pinups (to be pinned on walls), filled so-called Girlie Pulps, which found an audience despite experiencing a setback in 1934 when police seized 10,000 copies and burned them. Even though both new genres attracted outcry from the public for their indecency, the pulps continued to grow in popularity. Many have argued that the difficulties of the Great Depression and the uncertainty of a looming world war made 1930s audiences ripe for the entertainment offered by fictional heroes, giving the pulp genre a ready audience." Magazines Foster Entertainment in Other Media The success of the pulps encouraged another major transformation in mainstream journalism: the rise of entertaining fan magazines. Typically focused on television, film, and music, fan magazines we A : : : i : A publication that provides emerged as national entertainment during the early 20th century. During the early years of motion audere uina pictures, magazines such as Photoplay, Picture Play, Movie Mirror, and Movieland began publica- behind-the-scenes look at tion, offering subscribers behind-the-scenes glimpses of well-known films. These periodicals were the entertainment industry. so successful that, as radio and television became popular, similar magazines came into existence fan magazine © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 to cover these new media. Television- and radio-focused magazines also provided weekly timetables of programs for their viewers and listeners. Although the emphasis of the fan magazine has changed over the years, even today the magazine industry has its share of entertainment publications, such as Entertainment Weekly, Rolling Stone, and TV Guide. In addition to providing entertainment news to readers, these publications are also useful to celebrities and media producers as a platform to market their new products." Teen Magazines During the 1940s, many publishers began pursuing teenage readers, a previously FIGURE 5.8 ignored demographic. Seventeen magazine hit shelves in 1944, setting the stage First popularized during the 1940s, teen for lat blicati h Ti Beat and K P le. Th . t magazines today target both tween and or later publications suc as iger eat an leen eople. These magazines arteenage audiences, bringing popular culture to geted young women, offering stories on fashion, makeup, celebrity news, and the young. lifestyles. Since their beginnings, teen magazines have kept their articles relaAnd tively brief, instead reaching their target audiences with bright and bold photos. Tiger Beat, for example, was known for its collaged covers featuring a popular teen celebrity of the moment. Teen magazines influenced popular culture not only through their reporting on celebrities, but also through their articles on celebrity fashion, which readers used to adopt fashion trends worn by celebrities. Like entertainment magazines, teen magazines were also useful marketing tools for celebrities and other media producers. During their early years, most teen magazines sought out readers in their ne. late teens, even offering articles on colleges. As the market expanded, however, to reach a wider audience, these same magazines intentionally targeted the preteen market by featuring younger actors and including more teenage celebrity gossip. In doing so, the magazine industry continues to influence younger and younger audiences, thus making a greater impact on American popular culture. Source: © Shutterstock, Do Magazine Images Negatively Influence Teenage Girls? In 2006, the Madrid fashion show made headlines by banning overly thin models to project an image of beauty and health. According to fashion show organizers, “models had to be within a healthy weight range. That means a 5-foot-9 woman would need to be at least 125 pounds.”®*!

This debate over body issues on TikTok was previously discussed in Chapter 2 Section 1. Indeed, the debate over thin models has been around since the 1960s when model Twiggy entered the field. Since then, extremely thin models have ruled the runway despite claims to the contrary: Most American runway models measure within an inch or two of 6 feet tall, but weigh between just 120 and 124 pounds. With images of these models everywhere, many are growing concerned about their effect on American youths, especially teen girls. Studies have shown that images of ultra-thin models distort women's views of health and beauty, leading to depression, extreme dieting, and eating disorders. In one study, 69 percent of girls said that fashion models influence their idea of the perfect body shape, despite the fact that most models weigh 23 percent less than the average female.*! Another study showed that 68 percent of Stanford University undergraduate and graduate students felt worse about themselves after looking through a women's magazine.®! Even more worrisome is the fact that young girls are being negatively affected by magazine images. "The number one wish for girls 11 to 17 is to be thinner, and girls as young as 5 have expressed fears of getting fat. Eighty percent of 10-year-old girls have dieted."®*! Some companies are fighting the trend of using super-thin models in their advertising. The company, Dove, maker of soap and beauty products, has been an industry leader on the issue of body images. In 2004, Dove launched its Dove Campaign for Real Beauty; the company claims the goal of the ad campaign is to "help free ourselves and the next generation from beauty stereo© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 types.”°5 Dove’s ads feature women of many shapes, sizes, and ethnicities in little more than their undergarments. Dove stated that it planned to continue using “real women” in marketing campaigns.” In the 2020s, Dove’s campaign is titled the “Dove Self-Esteem Project.” It offers young girls and their parents tips on how to counteract the the deluge of advertising that only uses beautiful, flawless people. Tips include, “Look at media with a critical eye,” “Use humor to take back control,” and “Remember: airbrushing isn’t just about covering acne.” 893 Magazines Help Create Celebrity Culture As magazines promoted entertainment for television, radio, film, and music, they also helped highlight individual artists and stars. It was not long before magazines were created that were devoted ae: A : : i A publication that provides specifically to those people. One of the most famous of these magazines is called People. A stroll mie aA oe wes through a corner drugstore or supermarket checkout lane will reveal the vast assortment of of popular celebrities. celebrity magazines—also known as gossip magazines—that celebrate these people. celebrity magazine First popularized during the 1970s, these celebrity magazines promise readers an inside perspective on the lives of the famous. Though we will discuss individual titles, such as People, in the following section, the broader point here is that the magazines helped create a celebrity culture in which people could be famous for being famous. Often the coverage in the magazines is laudatory, even adoring. But sometimes celebrity culture can have a dark side, when magazines publish gossip stories that feature celebrities in a negative light. Despite the best efforts of celebrities and their agents, placement in these magazines can make or break celebrities' reputations and foster much drama within the celebrity community. Because of intense competition for stories, celebrity magazines may pay large sums of money to celebrities or other sources for exclusive stories and photos.” Inside the Great Magazines: Inciting Social Change Watch this long, but excellent, video on how magazines have created social change. Key Takeaways e When magazines began distributing nationwide, advertising underwent significant changes. Advertisers took advantage of the widespread audience and started marketing national trends. Advertising costs skyrocketed, as individuals across the country would now see and be influenced by the ads in

magazines. e During the 20th century, new types of magazines —such as literary magazines, pulp magazines, fan magazines, teen magazines, and celebrity magazines —all contributed to shared pop culture. e [een magazines have been a special source of concern, especially over advertising that causes body image issues for young girls. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Exercises Look through a teen magazine like Teen, Seventeen, or CosmoG/RL! and examine the models present in them. Then, answer the following writing prompts. e Do you see any images that might negatively affect young readers? Do you see any images that promote a healthy body image? How might magazines alter their advertisements and articles to more positively affect young audiences? e How does this magazine differ from the magazines in the early 1900s? What advertising differences do you see? 5.4 The Specialization of Magazines Learning Objectives 1. Identify different types of specialized magazines. 2. Trace the history of comic books. Section 5 will consider the high-profile titles that people often associate with magazines, from People to National Geographic to Sports Illustrated. Too often, however, a large segment of the the industry can be overlooked in studies of media—specialized magazines. In some ways, all magazines are specialized, even if the topics are broad, such as sports and celebrities. But over the last century and into the 2020s, magazines have increasingly moved into ever more specialized groupings. This transformation from general-interest to niche publications took up in earnest with the popularization of television. To survive the threat posed by the success of the truly mass medium of television, print publications worked to stand out from their competitors by developing market niches, targeted to particular audiences. During this transition, magazine editors found that by specializing they were also appealing to advertisers hoping to reach specific audiences. No longer were ads just going out to the general public. Instead, advertisers could target groups by gender, age, race, class, and social and cultural interests. And in the 2020s, the fastest growing magazines are those devoted to niche topics, from cannabis to crafts." Professional Trade Publications Nearly every trade group produces some sort of professional publication for its members. Many trade organizations even have their own libraries that house publications solely dedicated to their specific groups. For example, if a person wishes to find information on agriculture, forestry, fishing, and hunting organizations, the National Agricultural Library in Beltsville, Maryland, near Washington, DC, might offer a starting point. This library is one of five national libraries of the United States. It has one of the world's largest agricultural

information collections and links a nationwide network of state land-grant and U.S. Department of Agriculture field libraries.“ This is but one example of the array of trade-group publications available. A list of top trade publications includes numerous successful titles.““ © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 1. Publishers Weekly Interior Design U.S. Banker Communication Arts Successful Farming Editor & Publisher Oil and Gas Investor on On WN Furniture Today Scholarly Publications Academic journals have, in some form, been around since the early years of magazine publication. During the 17th century, the Universal Historical Bibliothéque became the first journal to invite scholarly contributions. Today, hundreds of scholarly journals exist, such as the American Economic Review and The Journal of Marriage and Families, and every academic field has its own array of journals to which scholars can contribute. In the journalism and communication field, top journals include Journal of Communication, Communication Theory, Journalism and Mass Communication Quarterly, Journalism Practice, New Media and Society, and many more. Most university libraries allow students and faculty access to these journals via library databases. In every academic field, journals are ranked based on the types of articles they publish, their selectiveness, citation metrics, and impact factor. Most academic journals use a peer-reviewing process to determine which articles are printed. During this process, a panel of readers reviews an anonymous article and then decides whether to accept the paper, accept with changes, or reject it altogether. Scholarly publication is essential for graduate students and university faculty members alike as they seek to disseminate their ideas and progress in their careers.“* Religious Groups With faith at the center for many people, it is hardly surprising that there are hundreds of magazines dedicated to religious groups. From Christianity Today to Catholic Digest, Christian publications make up the largest group of religious magazines. But Christianity is not the only faith represented in periodicals. Forward, published since 1897, targets the Jewish community, and Tricycle: The Buddhist Review is affiliated with that belief. Additionally, certain magazines, such as CrossCurrents, are designed for people of all faiths. The magazines publishers state that CrossCurrents serves as “a global network for people of faith and intelligence who are committed to connecting the wisdom of the heart and the life of the mind.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Political Groups FIGURE 5.9 Numerous mainstream magazines cover politics, of course. But this specialization is different and Close up of Mother Jones includes magazines devoted to particular political groups or beliefs. Whether liberal, progressive, online. libertarian, or conservative, most people can find a publication that reflects their political opinions. Mother Jones and The Progressive are long-standing magazines on the American left. National Review and The American Conservative are aimed at the American right. It is interesting that the specialization of political magazines by party or ideology has been mirrored by television. Once a truly mass medium, with people around the country watching the same three networks, television—with the coming of cable—broke into smaller, specialized channels, which now include politics. Fox attracts a conservative audience while MSNBC attracts a liberal audience. We will take up this issue in Chapter 9 but the links to political magazines are interesting.“ Source: Sharaf Maksumov/ Shutterstock.com Pulp Magazines and Comic Books Although pulp magazines are not as widespread as they were at the style’’s height FIGURE 5.10 ; of popularity, during the 1930s, this unique niche still plays an important role in Colorful graphic of Captain America flying foward the reader. He wears-a blue-unifonh the magazine industry, with titles surviving through the field's many changes. with the signature “A” on the helmet. His cape One such example is Asimov's Science Fiction, a science fiction magazine founded and weapons can be seen behind him. in 1977 and still popular today. It was founded because “one of science fiction's most influential and prolific writers, Isaac Asimov, wanted to provide a home for new SF (science fiction) writers—a new magazine that young writers could break into.“ The magazine continues to support writers and has published some of the genre's most well-known authors. True to its original intention, the magazine publishes stories of varying lengths for the avid science fiction fan. Another modern example of a genre magazine is Ellery Queen's Mystery Magazine. First launched in 1941 to “raise the sights of mystery writers generally to a genuine literary form,” the journal has published a large number of now oe À famous writers including Rudyard Kipling, William Faulkner, Ernest Hemingway, Source: Anton_Ivanov/Shutterstock.com Norman Mailer, and Alice Walker. Today, the publication prides

itself on being “on the cutting edge of crime and mystery fiction, offering readers the very best stories being written in the genre anywhere in the world.”“*! No discussion of pulp magazines would be complete without reference to comic books. Comics became part of print media in the late 1800s but the explosive popularity of newspaper cartoons during the Depression of the 1930s laid the groundwork for the pulp comic book. The launch of “Superman” in 1938 is often seen as a touchstone for comics.” Created by Jerry Siegel and Joe Shuster, Superman—flying across the sky with his red cape flapping—is possibly the most recognizable comic book figure ever created. Superman's success naturally spawned a new genre of similar characters with secret identities, superhuman powers, and colorful outfits and leggings, such as Batman and Robin, Wonder Woman, Green Lantern, and Flash. Though the Depression gave birth to the comic book, World War II heightened its popularity. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 161 Captain America “The sales of comic books increased markedly during World War Il. They were cheap, portable and had inspirational, patriotic stories of good triumphing over evil. The tales very much reflected the events and values of the time.”®°! Pro-American characters were popular, especially during wartime. For example, in his very first issue, Captain America was portrayed battling Adolf Hitler. Each era seems to find its own comics. The 1960s gave birth to the Marvel Universe, which includes characters like Spider-Man, Iron Man, Captain America, the Hulk, Thor, Wolverine, AntMan, the Wasp, Black Widow, Captain Marvel, Black Panther, Doctor Strange, and the Scarlet Witch. The 1980s saw the rise of Manga, which means comic book or comic strip in Japanese. Developed in Japan, manga became a global sensation. The 2020s have seen the comic book heroes move to the movie screen in some of the world’s most popular films. Hobby and Interest Magazines Perhaps the most popular classification is that of hobby and special-interest magazines, a reflection of the wide array of hobbies and interests that different individuals enjoy. These titles soared in popularity during the COVID-19 pandemic. With people forced to stay home in quarantine, many developed new hobbies and interests." Within this classification of journals, one can find magazines on such topics as sports (Bicycling), wellness (Prevention), cooking (Bon Appétit), home decoration and renovation (This Old House), and travel and geography (Southern Living). Readers interested in specific hobbies can generally find a magazine that caters to them. Photographers, for example, can subscribe to the British Journal of Photography, the world’s longestrunning photography magazine, in publication since 1854. This journal prints “profiles of emerging talent alongside star names, a picture-led Portfolio section, business analysis and detailed technology reviews.” Music enthusiasts can choose from an array of publications ranging from general ones such as Rolling Stone and Billboard to highly specific such as the Journal of the International Double Reed Society and Just Jazz Guitar. There are also magazines entirely devoted to crafting, such as Creating Keepsakes for scrapbook enthusiasts, and for pet ownership, such as Dog Fancy and Cat Fancy. Key Takeaways e Niche publications include magazines that cater to trades, political and religious groups, scholars, and hobbyists in such diverse fields

as sports, crafts, music, and even pets. e Comic books, with their roots in newspaper comics and pulp magazines, have remained popular for almost 100 years. Exercises Specialized magazines are often a media form overlooked by college graduates in their job search. Look at the various specializations outlined in this chapter. Choose one of interest to you and investigate some of the possible titles. Then, answer the following writing prompts. e What do you learn about the magazine from its digital edition? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 e How do the articles reach out to the target demographic? e How are the advertisements doing the same? 5.5 Trends in Magazine Publishing Learning Objectives 1. Identify the American magazines with the highest circulations. 2. Determine the fate of many, once iconic, magazines. Magazines have evolved significantly since their beginning centuries ago. Magazines have shaped the world by bringing news, entertainment, literature, and photography to their readers. In particular, the magazine industry has profoundly affected America, home to so many of the world's most popular magazines. Yet some of the most iconic magazines titles have not survived the digital era. This section explores a number of popular magazines and how they have fared entering the 20208. High-Circulation Magazines The highest circulating magazines in the United States differ greatly in style and audience. The listing can change from year to year, even from month to month. But the top magazines are actually ones that many people never consider, such as AARP The Magazine, AARP Bulletin, Parade, and Costco Connection. They are part of a subscription or membership and thus are regularly in the top tier of U.S. magazines. They deserve our attention. AARP The Magazine and AARP Bulletin Some may be surprised to learn that the top two magazines with the highest circulation in the United States are not ones readily available to buy at a newsstand or grocery store: AARP The Magazine and AARP Bulletin. Published by the nonprofit organization AARP (formerly known as the American Association of Retired Persons), both are automatically sent to the organization's more than 35 million members.™! AARP The Magazine publishes lifestyle articles and includes sections dedicated to health, money, work, relationships, and travel, among others, for people over 50. Its mission statement shows how hard the magazines works to serve its market: AARP The Magazine provides three editorial versions targeted to different life stages (50-59, 60-69, 70+) to empower readers with editorial written just for them. Annual editorial packages, strong service journalism, and celebrity profiles will be presented in a warm, vibrant and inviting format to encourage readers to reflect, engage and enjoy.*“! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

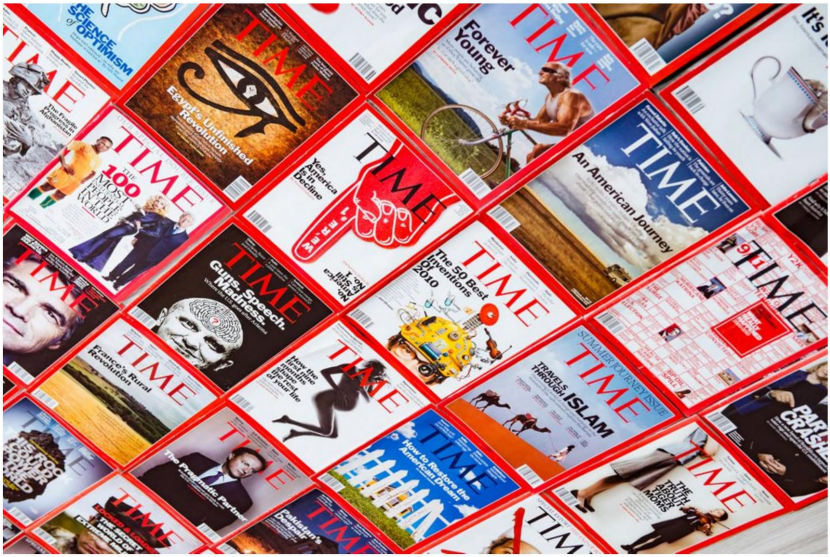
 The focus of AARP Bulletin is on social and political issues facing Americans over 50, especially in the arenas of health care, finance, and consumer protection." Rather than presenting lifestyle stories, this publication focuses on news stories of interest to its target audience. AARP Bulletin chronicles and interprets important social issues that affect 50+ Americans. News, balanced analysis, and concise stories, in an accessible format, motivates these influential readers to engage in public policy on health care, financial well-being, and consumer protection."'! Parade Parade Magazine is another different take on high-circulation magazines. It is a free "insert," inside Sunday newspapers across the United States. Parade's circulation of 22 million puts it behind the AARP titles but Parade claims to be "the most widely read magazine in America," with 54.1 million readers. The thinking is that numerous family members pick up and read the magazine once it is in the house. First published in 1941 as a Chicago print publication, Parade found its success with the Sunday insert formula. More than 700 newspapers now include the magazine on Sundays. The stories are light. Parade's mission statement is . . . lively. PARADE needs no introduction to its 74 million readers, who value it for the fun and information of Personality Parade, for the challenge and wit of Ask Marilyn, the currency of ideas in Intelligence Report and, above all, for its relevance. PARADE begins with a single, powerful image that draws readers in and then holds them with stories that educate, entertain and empower. Joining the right writer to the right idea, PARADE consistently provides its readers with quality stories. That quality itself is defined by three elements: clarity, authority and substance. Each article must be clear in design and content and well researched and written with a voice of authority. It must also have substance, telling readers something they didn't know before and giving them an opportunity to effect change." Costco Connection Costco Connection is another membership-driven magazine. The magazine is included as part of the Costco Executive program, the top tier of membership in Costco, the large member-based shopping emporium. It claims 14.3 million copies. Costco mails out the magazine each month to executive members for free. It features product reviews, electronics, recipes, offers from Costco's travel and auto services, and numerous ads for its Kirkland Signature products.

Reporting on the success of Costco Connection, CNN says, “The magazine is no stunt. Like Costco's popular $4.99 rotisserie chickens and $1.50 hot dogs at food courts, the Connection is emblematic of Costco's strategy to stand out against Amazon and Walmart by offering members distinct services and products,” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. FIGURE 5.11 The Costco Connection is not only a high-circulation magazine but a successful app for its members. " The Costes “anne tion Source: PREMIO STOCK/Shutterstock.com

Reader’s Digest With more than 10 million subscribers, Reader's Digest can boast it is the highest paid circulation magazine in the country behind the three membership-based magazines. First published in 1922 by DeWitt and Lila Acheson Wallace, Reader's Digest was built on the same premise as the news magazine—that people were being overwhelmed by information. But rather than report and write the news, the Wallaces collected and condensed the news. Each issue contained 31 articles (one to read each day of the month). FIGURE 5.12 Collections of Reader’s Digest covers are shown displayed on a table. The headlines mostly show family or medical stories. How To Ket 8 : \ AUSTRALIA Everyone Sn e adı i steps toa Better Digest Source: Alistair McLellan/Shutterstock.com It was an immediate success and was often the top-ranked magazine in America. It also had a significant international circulation, published in more than a dozen languages. The magazine eventually began producing its own journalism and found continued success. Like many magazines in the 2010s, Reader's Digest faltered in its digital transition, almost foundered, but righted itself by the 2020s.” The magazine wrote this in 2021: “Heading into its 100th anniversary, Reader's Digest is Americas fourth largest-circulation magazine brand, standing out more than ever in today’s cultural landscape due to its themes of optimism, faith, heroism, trust, humor, and wellness.”®! Newsmagazines As we have discussed earlier, newsmagazines became hugely popular during the 1920s as people sought vehicles that could summarize and analyze increasing amounts of information. One hundred years later, people still have that need but newsmagazines are not often how people fill that need. Email newsletters, alerts from Twitter, Facebook, and various news organizations, and many other news sources have greatly eroded the popularity of newsmagazines. We will take a look at some of the once-formidable titles, including Time, Newsweek, and U.S. News & World Report. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

INSIDE: THE MOST TRUSTED BRANDS IN 2020
AUSTRALIA
Reader's Digest
DOCTORS
AUSTRALIA
Reader's Digest
GREAT OCEAN SECRETS
of the world's deep sea creatures
DRAMA
"Help! My son has a knife in his chest!"
Ways to Repair Your Confidence
WARNING! MIDDLE CHILDREN are becoming extinct!
SHETLAND ISLANDS
Scotland's windswept beauty
AUSTRALIA
Reader's digest
Health Truths About
SALT
Inside Lego's Biggest Play House
Ways to Repair Your Confidence
TRUSTED BRANDS 20TH ANNIVERSARY SPECIAL 2019
AUSTRALIA
Reader's digest
LEE CHILD
An Author with Endless Stories
'100 Forests, 100 Gardens' Canberra's Arboretum
Rethinking How We Help the Homeless
How to Fall Safely
2020 QUALITY SERVICE AWARDS WINNERS
AUSTRALIA
Reader's Digest
THESE PEOPLE ARE EXTR
AUSTRALIA
Reader's Diges
SERENDIPITY
HOW TO FIND GOOD LUCK
2019 QUALITY SERVICE AWARDS WINNERS
AUSTRALIA
Reader's digest
CHRISTMAS HARMONY
How To Kee
Everyone Sm
4 Steps to a Better
AUSTRALIA
Reader's Digest
COMA
AUSTRALIA
Reader's

 Time As we saw in our history of magazines, Time was the forerunner of newsmagazines. Founded in 1923, Time created a model for reporting, aggregating news from others, and creating distinctive features, such as “Man of the Year” and then “Person of the Year.” At times, it was the biggest-selling magazine in the country. Its parent company, Time Inc, eventually oversaw other popular titles, such as Sports Illustrated and People. But the digital age, with its multiple sources of often-free information, was hard on Time. In 2012, at the dawn of the digital age, Time's circulation was over 3 million. In just five years, the magazine lost 1 million of those readers!” The magazine continued to lose readers (and advertisers). In 2017, Time Inc. was forced to sell Time (along with its sister magazines, Fortune, Money, and Sports Illustrated) to Meredith Corporation, which, within months, sold the magazine to Marc Benioff, the billionaire owner of Salesforce, and his wife, Lynne. Since then, the magazine has changed to a biweekly, stabilized with circulation over 1 million, and supports its online edition. Benioff tweeted: “The power of Time has always been in its unique storytelling of the people & issues that affect us all & connect us all. A treasure trove of our history & culture. We have deep respect for their organization & honored to be stewards of this iconic brand." FIGURE 5.13 Array of Time magazine covers laid out side by side showing he wide variety of topics covered. Source: Elnur/ Shutterstock.com Newsweek Newsweek's initial February 1933 issue was called News-Week. The magazine was a deliberate and skilled imitation of Time. Yet, displaying the power of the newsmagazine concept in the 1900s, the magazine found success. The weekly found success with comprehensive coverage of world events and a global network of correspondents covering national and international affairs, business, science and technology, society, and the arts and entertainment. It thrived in the late 1900s after its purchase by the Washington Post Co. in 1961. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


TIME
SCIENCE OF OPTIMISM
TIME
Egypt's Unfinished Revolution
TIME
Forever Young
TIME
100
TIME
Yes, America Is Exclusive
TIME
An American Journey
TIME
Guns, Speech, Madness
TIME
The 50 Best Inventions 2010
TIME
TIME
France's Rural Revolution
TIME
How time shapes the way we live
TIME
SUMMER ANNUAL ISSUE
TRAVELS THROUGH ISLAM
TIME
How to Revive the American Dream
TIME
The Fabulous Parker
TIME
Pakistan's Dangerous Double Game
TIME
PARIS CRASH

 Like Time and other magazines, however, Newsweek floundered in the digital age. The U.S. recession of 2008, with the resulting cut in advertising by national companies, proved too much. In 2010, the Washington Post Company sold the magazine to Sidney Harman for one dollar (Harman took on the debts of the magazine). Newsweek then lurched through changes. The print edition ended in 2012 and the magazine tried to survive as a digital-only publication. The magazine was sold again and the print edition relaunched in 2014.°" In 2018, Dev Pragad took over the magazine and, though Newsweek continues to publish in the 2020s, the magazine has lost its reach and power. One scathing reviewer wrote, all that is left is “clickbait” and “a general sense of drift.” He continued: “While the name Newsweek still carries a certain authority—remnants of its status as a legacy outlet—and the magazine can still bag an impressive interview now and then, it serves an opaque purpose in the media landscape.” U.S. News & World Report Created through the merger of a newspaper and a magazine, U.S. News & World Report joined Time and Newsweek as a leading newsmagazine in the 1900s. In 1933—the same year that Newsweek debuted—journalist David Lawrence began publishing a weekly newspaper called the United States News. Six years later, he founded a weekly magazine titled World Report. In 1948, the two weeklies merged to create the new U.S. News & World Report. The magazine's focus was similar to those of Time and Newsweek, but U.S. News & World Report concentrated more on political, economic, health, and education stories, perhaps in part because it was based not in New York but in Washington, DC" Although for most of its long history the magazine published weekly, in 2008, battered by the recession and the internet, it announced a transition to a monthly printing schedule, vowing to concentrate on its website. And by 2010, the magazine was primarily digital with its paper products devoted to special issues. The magazine is perhaps best known for its annual ranking of U.S. colleges. This ranking began in 1983 and has since evolved to include newsstand books of America's Best Colleges and America's Best Graduate Schools. Since the ranking system began, parents and students turn to the publication for information about the strengths and weaknesses of various schools, which in turn worry about their placement in the rankings." Women’s Magazines

Female readers have been important to the magazine industry since the early 19th century, initially because women were not traditionally part of the work force and were believed to have more leisure time to read. This lucrative market has grown over time but has also seen increasing upheaval. In an increasingly online era, many magazines have sought ways to expand their scope to reach a larger audience. Three archetypal publications, Ladies' Home Journal, Good Housekeeping, and Better Homes and Gardens, part of the "Seven Sisters," a group of titles traditionally targeted at women, show the changes faced by women's magazines in the 2020s. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 167 Ladies' Home Journal A History of Women's Magazines This video covers the history Ladies' Home Journal began in 1879 as a column for women published in the Tribune and Farmer of women's magazines. newspaper. The column grew in popularity so rapidly that, by 1883, Louisa Knapp Curtis published asupplement, the Ladies' Home Journal and Practical Housekeeper. For more than 100 years, Ladies' Home Journal focused on style, health, relationships, and food. Perhaps its most recognizable feature was a column titled "Can This Marriage Be Saved?," which made its debut in 1953. The regular column featured stories of real-life couples struggling in their marriages, offered advice from marriage and family therapists, and projected the outcomes. But the magazine could not survive the 2008 recession, changes in reader habits and lifestyles. In 2014, the magazine said it would stop publication." It tried to survive for two years as a quarterly publication available on newsstands but view in the online reader closed for good in 2016. Good Housekeeping In May of 1885, Good Housekeeping began publishing with the intention of providing "information about running a home, a broad range of literary offerings, and opportunities for reader input." Fifteen years later, the magazine founded the Good Housekeeping Research Institute. The research institute includes a product-evaluation laboratory where a staff of scientists, engineers, nutritionists, and researchers evaluate a wide variety of products. The magazine then reports their findings to its readers to "improve the lives of consumers and their families through education and product evaluation." Despite the challenges faced by many magazines, Good Housekeeping consistently ranks in the top 10 of U.S. magazine circulation as readers find useful the combination of research, reviews, and entertainment." Better Homes and Gardens Making its print debut in 1922, Better Homes and Gardens entered the industry later than many of its counterparts. But the magazine found its niche and is often ranked in the top 10 in circulation in the United States.! Since its inception, the publication has focused on home and gardening style and decorations. Similar to Good Housekeeping, the magazine has been able to survive into the 2020s by offering readers a combination of entertaining features but also useful tips and reviews for... homes and gardens. FIGURE 5.14 Close-up of two Better Homes and Gardens covers showing the

focus on the home. Other Specialized Magazines Although women's magazines have existed, and even thrived, for much of the his- Source: digitalreflections/Shutterstock.com tory of the medium, other magazine specializations, such as titles devoted to wine, bowling, yachting, health, fitness, and many more, have been developed. Some have flourished and some have seen their moment pass. In particular, two specializations—sports and celebrities—have endured. Sports Illustrated When Time co-creator Henry Luce launched Sports Illustrated in 1954, his staff was doubtful about its chances. Spectator sports had not yet reached the level of popularity they have today, and the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 new magazine failed to make a profit for its first 12 years of publication. As television brought spectator sports to the growing suburbs, however, their popularity quickly rose, and Sports Illustrated became a success. Managing editor Andre Laguerre assembled a staff of talented, loyal writers and instituted the extensive use of color photographs, developing the basis for the format the magazine still uses. In 1964, Laguerre initiated the Sports Illustrated Swimsuit Edition as a way of increasing sales during the winter months when there are fewer developments in sports. Putting model Babette March on the cover in a bikini helped the magazine sell, and the swimsuit edition became an annual tradition. Filled with pictures of models in revealing swimwear, the issue generates its share of controversy but is consistently the best-selling issue of the magazine each year. FIGURE 5.15 However, the digital age has not been kind to Sports Illustrated. Sports fan Close up of the Sports Illustrated logo on their have instant access to a plethora of news, photos, and videos. Circulation and app. advertising dropped. It began cutting back on issues in the mid-2010s before becoming a biweekly in 2018. That same year, Time Inc. sold the ailing magazine to Meredith and, within a year, Meredith sold it to Authentic Brands, which in turn licensed a company called The Maven to run print and digital operations. The result has been a sometimes acrimonious organization between the mien owner and operator. In 2020, the magazine went from bi-weekly publication to monthly. Said one reporter, “SI undoubtedly would have faced challenges in the 21st century no matter how it handled the last few years of the 2oth, but it was relatively slow to embrace the digital revolution and was left behind.”"™ Sports Illustrated Maqasing Source: PREMIO STOCK/Shutterstock.com ESPN the Magazine ESPN, the cable news channel totally devoted to sports, was a dominant force on television for decades. Trying to capitalize on that success, ESPN the Magazine was launched in 1998 to compete with Sports Illustrated. It attempted to add humor and features to sports coverage that built on the reputation of television anchors. It published every other week and initially found success, often landing in the top ten magazines list by circulation."! Like many magazines, ESPN the Magazine found trouble in the 2010s and scaled back to 24 issues a year in 2016, then became a monthly in

2018. Unlike other publications, the magazine was an important but not essential element of the company. As hard times continued, the magazine closed in September 2019." People Despite being criticized at times for their less-than-sophisticated approach to journalism, celebrity magazines bring in enormous profits and help shape U.S. pop culture. They fuel the obsession some Americans have with the mundane day-to-day details of the lives of celebrities, from movie stars to musicians to British royals. People has been the most prominent and successful of the celebrity magazines. It is a reletaively recent publication. It first began publishing as a spin-off of Time magazine's “People” section in 1974. The publication sets itself apart from other celebrity gossip magazines by publishing human-interest stories alongside photos and articles about celebrities. Time Inc. eventually sold the magazine to Meredith. The publishers of People state that they try to follow journalistic standards and avoid pure Hollywood gossip articles. They also state they refuse to publish stories without some sort of verification.” This editorial slant is unique among celebrity magazines, and, possibly as a result, the publication frequently receives exclusive interviews and photo shoots with celebrities. The somewhat more respectful relationship between the publishers and some celebrities has helped People become the most popular celebrity magazine in circulation, often in the top 10 of U.S. magazine circulation.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 National Geographic National Geographic was founded in 1888 by the National Geographic Society and has been published continuously since then, making it one of the most successful magazines ever. Proceeds from the magazine helped support the society's scientific expeditions. Its topics are a broad interpretation of its geographic roots and include culture, science, history, and exploration. Unlike its name, the magazine is decidedly not national but global in scope. The magazine's distinctive appearance adds to its familiarity. It sports a thick, yellow rectangular border and makes plentiful use of dramatic photography, especially for its covers. At its zenith, National Geographic was perhaps the most well-read magazine in the world as it was translated into dozens of language and available worldwide. But it was not immune to the changes brought by the digital age. Its circulation and advertising fell in the 2010s and the National Geographic company was forced to partner with Rupert Murdoch's 21st Century Fox.'"! The magazine changed hands again when Disney bought 21st Century Fox and it has stabilized under Disney's ownership.**! FIGURE 5.16 Several National Geographic magazines showing their focus on nature and the world. Titles include "Why We Explore" and "Cuba". Source: JuliusKielaitis/ Shutterstock.com Key Takeaways e AARP The Magazine, AARP Bulletin, and Costco Connection boast three of the four highest U.S. circulations among contemporary magazines. They are delivered to members of an organization. e The fourth largest magazine is included free in many Sunday newspapers. e Paid circulation magazines, such as Reader's Digest, women's magazines, and other specialized titles, have been challenged by the loss of advertisers and readers to the internet. But many have found a way to survive. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

NATIONAL GEOGRAPHIC
125TH ANNIVERSARY SPECIAL ISSUE
WHY WE
EXPLOR
Heading Off to th
The WILDEST PLACE
SURVIVING An
SECRET WORLD of M
NATIONAL GEOGRAPHIC
NGM.COM OCTOBER 2012
INVESTIGATIVE REPORT
Blood
Cuba

Exercises Study the top-10 highest circulating magazines, many of which are outlined here. Then, answer the following writing prompts. e Why might these magazines rank higher in circulation than others? What themes, audiences, and differences set these apart? e What do you think magazines need to do to survive in the digital age? 5.6 The Future of Magazines in the 2020s Learning Objectives 1. Discuss how the question “Is print dead?” has continued to hang over magazines. 2. Determine how print magazines have successfully adapted to an online future. In researching this section, I used the search term, “the future of magazines.” One of the results seemed promising: an article in The New York Times, “What Future for Magazines?” The date, however, was April 27, 1969. I was curious. It was available only through the Times archive, the aptly named, “timesmachine.” And so: what future for magazines in 1969? The Times reporter, Philip H. Dougherty, patiently explained: “A magazine, despite the romantic aura that may surround it, is a product—like a bar of soap. To succeed it must be strong in four areas—editorial, circulation, advertising and business.”™ And by all those measures, in 1969, magazines were thriving. Dougherty spoke to “media men” and “magazine men” to divine the future of magazines. The only cloud on the horizon, Dougherty noted, was the increasing influence of television, which was taking away circulation and advertising, with effects on editorial and business. To remain strong, the “media men” said, magazines must “prove their vitality, their efficiency, their immediacy, and their uniqueness as an editorial force.”®” And now, more than 50 years later, with the internet taking away circulation and advertising, with effects on editorial and business, what future for magazines? Is Print Dead? At the start of the 2000s, the question of the future of magazines took on a more ominous note. The question became: Is print dead? The question has now dominated the magazine (and newspaper) industries for decades, fueled by the explosion of non-paper devices to consume information, from computers to laptops to tablets to cellphones." In a 2005 published debate on the topic, former print editor-turned-blogger Jeff Jarvis squared off against John Griffin, president of the National Geographic Society's maga© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 171 zine group. Jarvis claimed, “Print is not dead. Print is where words go to die.” But Griffin countered, “Actually print is where words go to live—were still reading the ancient Greeks.”*! In 2008, The New York Times printed an article titled, “Mourning Old Media's Decline,” in which author David Carr described multiple announcements of job loss in the print industry. Thousands of individuals working at magazines and newspapers faced layoffs because of reduced subscriber and advertiser demand. “Clearly the sky is falling,” he wrote, “The question now is how many people will be left to cover it.”*? Carr articulated the shift in readership from print to web, saying, “The paradox of all these announcements is that newspapers and magazines do not have an audience problem—newspaper websites are a vital source of news, and growing—but they do have a consumer problem.”** It seemed that people like to read the stories of newspapers and magazines—but not on paper. But. Print is still alive. After the decades of gloomy introspection, it may not be surprising that surviving magazines and other media now have triumphantly turned the phrase around: Print is not dead, they proclaim. “Stop Saying Print Journalism Is Dead. 60 Magazines Launched During This Crazy Year,” Forbes wrote at the end of 2020.5” Said another: “Print Isn't Dead, It's Dead Sexy.”**! Although competition is becoming more and more fierce, the total number of magazine readers in the U.S. has actually seen a slight increase in the last decade. The number of magazines in the U.S. has also grown steadily each year." Magazines have survived. How? America’s Magazine This is a promotional but interesting look at the survival Memberships and Subscriptions of the Saturday Evening Post. . MOENG? : ; ; re THE SATURDAY As we saw in our discussion of top circulation magazines, an increasingly important factor for suc- EVENING POST cess in the 2020s is paid subscriptions. From the inception of magazines, subscriptions were important. But advertising was more important. However, television and the internet have taken away the ads that once filled magazines. Magazines in the 2020s now rely heavily upon subscribers. Some publications, as we saw the previous section, amass huge numbers of subscribers because they are tied to membership in an organization, such as AARP or Costco. People View in the online reader pay indirectly for the publication by

paying their dues to the organization. Yet other magazines, even in the age of seemingly free information on the internet, have convinced people to pay directly for a magazine subscription. Reader's Digest, Good Housekeeping, People, and other titles have found the right mix for the right audience. At a conference, “Future of Magazine Media,” speakers agreed that the ad-funded model is broken and cannot be relied on as a sustainable revenue source. British publisher Colin Morrison argued, “The stronger businesses are those who are clear about exactly how they are funded and what they offer their readers.” He said the magazines that are doing well are those which have paying readers that the magazine serves properly, in print as well as online. He noted, “When it comes to digital, you can give readers exactly what they want.” Writing in 2021, analyst Amy Watson said, “Data on magazine readership by format shows that U.S. consumers still prefer print magazines to digital.”"" Although for some, print is considered less appealing than digital alternatives, for others, it is perhaps the unique appeal of print that has helped magazines to survive, if the magazines can meet the needs of certain readers. Said Watson: “magazines do have certain advantages over blogs, notably their reputation for producing regulated, trustworthy, high-quality content. The magazine market will need to capitalize on this in order to inspire audiences to purchase physical copies or sign up to print or digital subscriptions.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 5.17 Hand holding a special edition of People magazine, featuring the British Royals. A magazine stand can be seen in the background. Source: dennizn/Shutterstock.com Focus and Niche Recall the Forbes magazine headline, written at the end of 2020: “Stop Saying Print Journalism Is Dead. 60 Magazines Launched During This Crazy Year.” It seems improbable that even one magazine would launch in the middle of a pandemic and the resulting economic distress. What kind of publication would do that? How about: cannabis magazines? Throughout 2019 and 2020, the fastest growing category of magazine indeed was devoted to cannabis. The drug was recognized for its medicinal properties and became legalized in numerous states. And more than a dozen print magazines sprang up to meet the curiosity of a new audience.™! The phenomenon points to a crucial aspect of magazine media in the 2020s: the recognition of, and commitment to, specific rather than generic content. Unlike newspapers, many magazines focus solely on one topic, for example, travel, fashion, health—or cannabis. The magazine is designed to attract a niche audience. Other magazines that were created during the pandemic show how magazines adapt to their times. As quarantines kept people home, magazines were developed for home improvements, home workouts, home schooling, crafts, games, and fitness. And people found they liked ... print. Forbes wrote: “Their covers are thicker. The paper is of better quality, and reading them feels a little like the affordance of a luxury. And to think, all it took was a pandemic to clear out the chuminfested waters of an industry nearly bled dry by the evaporation of ad dollars. Who would have thought?” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

SPECIAL People EDITION
THE STORY OF
THE ROYALS
THE WINDSORS TODAY

 FIGURE 5.18 Speciality magazines appeal to a variety of people DIFFERENT WAYS TO TAKE CBD HEMP OIL IN YOUR SUPPLEMENT REGIMEN ORAL APPLICATORS EDIBLES Source: © Shutterstock, Inc. Key Takeaways e People have been asking about the future of print and magazines for decades. And magazines survive. e Magazines succeed in the 2020s by attracting subscribers and by focusing on specific niche areas, from fitness to cannabis. Exercises Explore the website of one of your favorite magazines. Consider how the site maintains the look and feel of its print edition, and how the site distinguishes itself from its print version. Answer the following writing prompts. e What focus area or niche does your favorite magazine cover? e What do you like about the online version? The print version? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 5.7 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. Why did magazines become the medium that came to occupy the middle ground between the book and the newspaper? How did magazines first evolve? How and why did early magazines target women? What was the first truly successful U.S. mass magazine? ooo 8c Describe one early successful newsmagazine and one successful picture magazine. 2. Questions for Section 3 a. How did the coming of nationwide magazine circulation affect American culture? b. Describe the controversy surrounding early pulp magazines. 3. Questions for Section 4 a. List four specializations in the magazine industry. b. How do advertisers benefit from magazine specialization? 4. Questions for Section 5 a. What are the three highest circulating magazines in the United States today? How do they achieve those circulations? b. What are some long-running, influential women's magazines? c. What are some iconic magazines that have not survived into the 2020s? 5. Questions for Section 6 a. Why did so many commentators say, "Print is dead"? b. What has been the changing role of advertising in the magazine industry? c. What are the factors that have allowed some magazines to survive, even thrive, in the 2020s? Critical Thinking Questions 1. What major contributions did The Saturday Evening Post offer to the magazine industry? 2. How did pulp magazines move the U.S. journalism industry forward? Are there any modern examples in digital media that are doing the same? 8. Describe the differences among current women magazines. How might so many journals of similar style and quality remain competitive in today's declining market? 4. Discuss the changing role of advertising for magazines. 5. Why did some magazines die and some thrive in the early 2000s? 6. Discuss the debate over the question /s print dead? Explain both sides of the argument. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 5 Magazines in the 2020s 175 Career Connection Specialization in the magazine industry has provided magazines and advertisers the ability to seek out target audiences. That focus increases a publication's chances of remaining competitive in a declining market. Choose a specialization that interests you. Select two magazines where you might like to work within that specialization. Look through the website or paper version for each magazine, looking specifically at bylines and staff positions. Use the information you find to answer the following questions. e What positions might be available at each magazine? e Who produces much of the content for the magazine? e Does the company have a mission statement or "About Us" page that gives you insight into the publication? e What tools might you need to acquire before applying for a position? e What surprised you in your research? 19. Encyclopaedia Britannica, s.v. "History of Publishing," http://www.britannica.com/EBchecked/topic/482597/publishing/28679/Magazine-publishing. E n d n ote S 20. Encyclopaedia Britannica, s.v. "History of Publishing," http://www. britannica.com/EBchecked/topic/482597/publishing/28679/Magazine-publishing. 21. Encyclopaedia Britannica, s.v. "History of Publishing," http://www. britannica.com/EBchecked/topic/482597/publishing/28679/Magazine-publish1. Edmund Lee and Vanessa Friedman, "Pay Cuts Come to Condé Nast, the ing. Glossy Publisher of Vogue and Vanity Fair," The New York Times, October 22, "n the Beginning: A Brief History of Life Magazine," Scalar, 28, 2020, https://www.nytimes.com/2020/04/13/business/media/conde- 2016, https://scalar.usc.edu/works/constructing-a-culture/life-maganast-coronavirus-layoffs.html. zine.38. 2. Vocus Research, State of the Media Report 2011: Adapting, Surviving, 23, Howard R. Gold, "Who Killed Time. Inc.?" Columbia Journalism Review, and Reviving, http://www.vocus.com/resources/state-of-media/ February 1, 2018, https://www.cjr.org/business_of_news/time-inc-mered2011 -report-adapting-surviving-reviving.padf. ith.php. 3. Daniel Gross, "Don't Make Me Eat My Words," Newsweek, October 7, 24. Bruce Sterling, "The dismal tale of the wretched decline of TIME mag2009, http://www.newsweek.com/2009/10/06/don-t-make-me-eat-my- azine," Wired, February 2, 2018, https://www.wired.com/beyond-thewords.html. beyond/2018/02/dismal-tale-wretched-decline-time-magazine/. 4. Stephanie Clifford,

“Condé Nast Closes Gourmet and 3 Other Maga- 25. Richard Ohmann, Selling Culture: Magazines, Markets, and Class at the zines,” New York Times, October 6, 2009, http://Awww.nytimes.com/2009/ Turn of the Century (New York: Verso, 1996), 26. io/Ob/ousinessimedia/ Oegourmet htm, 26. Encyclopaedia Britannica, s.v. “History of Publishing,” http://www.britan5. Alexandra Steigrad, “Condé Nast Shutters Self Magazine in Print, More nica.com/EBchecked/topic/482597/publishing/28679/Magazine-publishCuts on the Way," WWD, December 1, 2016, http://wwd.com/business- i i : ing. neWws/media/conde-nast-closes- sel magazine-10/1o645~1 07/1. 50a0/. 27. Robert McNamara, "Magazines of the 19th Century," ThoughtCo, April 6. "Conde Nast wants out of One World Trade Center," Real Estate Daily 8, 2019, https://www.thoughtco.com/magazines-of-the-19th-cenBeat, August 2020, https://www.dailybeatny.com/2020/08/07/conde- tury-1773788. hast-one-wonld trade Center, 28. Encyclopaedia Britannica, s.v. “History of Publishing,” http://www.britan7. “History of Magazines," Encyclopedia.com, https://www.encyclope- nica.com/EBchecked/topic/482597 /publishing/28679/Magazine-publishdia.com/media/encyclopedias-almanacs-transcripts-and-maps/maga- ing. zine-industry-history, March 12, 2021. : 29. Jamie Coville, “The Comic Book Villain, Dr. Fredric Wertham, M.D.,” 8. "Magazine," Etymonline, https://www.etymonline.com/word/magazine. Seduction of the Innocents and the Attack on Comic 9. Encyclopaedia Britannica, s.v. “History of Publishing,” http://www.britan- Books, http://www.psu.edu/dept/inart10_110/inart10/cmbk4cca.html. nica.com/EBchecked/topic/482597/publishing/28679/Magazine-publish- 30. Robert McNamara, "Magazines of the 19th Century," ThoughtCo, April Ing. 8, 2019, https://www.thoughtco.com/magazines-of-the-19th-cen0. Encyclopaedia Britannica, s.v. “History of Publishing,” http://www.britan- tury-1773788. nica.com/EBchecked/topic/48259 7/publishing/286 79/Magazine-publish- 31. David E. Sumner, The Magazine Century: American Magazines Since 1900 Ing. (Mediating American History) (New York: Peter Lang, 2010). 1. Abby Wolf, “Introduction,” 19th Century Women Writers, 32, Nanci Hellmich, “Do Thin Models Warp Girls’ Body Image?” USA Today, PBS, http://www.pbs.org/wgbh/masterpiece/wives/writers/intro.html. September 26, 2006, http://www.usatoday.com/news/health/ 2.

Abby Wolf, “Introduction,” 19th Century Women Writers, 2006-09-25-thin-models_x.htm. PBS, hitp://www.pbs.org/wgbh/ masterpiece/wives/writers/intro. htm. 33. Healthy Place, “Eating Disorders: Body Image and Advertising,” December 3. Joseph Straubhaar, Robert Larose, and Lucinda Davenport, Media Now: 11, 2008, http://www.healthyplace.com/eating-disorders/main/ eatingUnderstanding Media, Culture, and Technology (Boston: Wadsworth, disorders-body-image-and-advertising/menu-id-58/. 2009). 34. Healthy Place, “Eating Disorders: Body Image and Advertising,” December 4. "Godey's Lady's Book," Project Gutenberg, https://www.gutenberg.org/ 11, 2008, http:// www.healthyplace.com/eating-disorders/main/eatingebooks/ search/?query=Godey's+lady+book&submit_search=Go! disorders-body-image-and-advertising/menu-id-58/. 5. "Saturday Evening Post: Yes, It Is Still Being Published," Mr Maga- 35. Healthy Place, “Eating Disorders: Body Image and Advertising,” December zine, December 2, 2020, https:// mrmagazine.wordpress.com/2020/12/ 11, 2008, https:// www.healthyplace.com/eating-disorders/articles/eating02/the-saturday-evening-post-at-200-yes-it-is-still-being-published-and-disorders-body-image-and-advertising/. still-celebrating-americas-past-present-and-future-the-mr-magazine-inter- 36. Dove, “Campaign for Real Beauty,” http://www.dove.us/#/cfrb/ view-with-steven-slon-editorial/. about_cfrb.aspx. 6. Saturday Evening Post, “About,” http://www.saturdayeveningpost.com/ 37. Sophia Morrell, “Is the Use of Eating-Disorder Sufferers in Dove's Ad about. Campaign an Act of Desperation?” Marketing Week, August 16, 7. Saturday Evening Post, “About,” http:// www.saturdayeveningpost.com/ 2007, http:// www.marketingweek.co.uk/analysis/is-the-use-of-eating-disabout. order-sufferers-in-doves-ad-campaign-an-act-of-despera8. “Youth’s Companion,” Nineteenth-Century American Children and What tion?/2057515.article. They Read: Some of Their Magazines, http://www.merrycoz.org/ 38. "Is your child’s perception of beauty distorted by media influence?" Dove, MAGS2.HTM. May 20, 2020, chttps://www.dove.com/us/en/dove-self-esteem-project/ help-for-parents/talking-about-appearance/perception-of-beauty.html. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51: 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. David E. Sumner, The Magazine Century: American Magazines Since 1900 (Mediating American History) (New York: Peter Lang, 2010). Amy Watson, "U.S. magazine industry - statistics & facts," Statista, February 18, 2021, https://www.statista.com/topics/1265/magazines/. National Agricultural Library, updated February https://www.nal.usda.gov/main/. All You Can Read, updated January 2021, https://www.allyoucanread.com/top-10-trade-magazines/. "Measure Your Scholarly Impact," Harvard Kennedy School, updated August 24, 2020, https://guides.library.harvard.edu/ c.php?g=31 11348&p=5021529. CrossCurrents, updated July 2020, http://www.aril.org/. Ezra Klein, "Why the media is so polarized — and how it polarizes us," Vox, January 28, 2020, https://www.vox.com/2020/1/28/21077888/whywere-polarized-media-book-ezra-news. Tachyon Publications, https://tachyonpublications.com/product/the-asimovs-sf-30th-anniversary-anthology/#:~:text=Asimov's was founded in 1977,the field's best-known authors. “About EQMM: A Brief History of Ellery Queen’s Mystery Magazine,” The Mystery Place, http://www.themysteryplace.com/eqmm/about/history.aspx. “About EQMM: A Brief History of Ellery Queen’s Mystery Magazine,” The Mystery Place, http://www.themysteryplace.com/eqmm/about/history.aspx. "The Golden Age of Comics," PBS, January 2021, https://www.pbs.org/ opb/historydetectives/feature/the-golden-age-of-comics/. "The Golden Age of Comics," PBS, January 2021, https://www.pbs.org/ opb/historydetectives/feature/the-golden-age-of-comics/. Elly Bellelast, "Finding Ourselves Within Ourselves: How Pandemic Hobbies Have Become A Lifestyle," Refinery29, February 11, 2021, https://www.refinery29.com/en-us/2021/02/102851 15/pandemichobbies-mental-health-stress-happiness. British Journal of Photography, “About Us,” https://www.1854.photography/. "Top Ten Magazines by Circulation," Agility PR, January 2021, https://www.agilitypr.com/resources/top-media-outlets/ top-10-american-magazines/. AARP, “AARP The Magazine,” http://aarpmedia.org/atm. AARP, “AARP Bulletin,” http://aarpmedia.org/bulletin. AARP, “AARP Bulletin,” http://aarpmedia.org/bulletin. "About Us," Parade, January 2021, https://

parade.com/about-us/. 2021, "Parade Mission," https://parade.com/109975/marilynvossavant/ parade_mission/. Nathaniel Meyersohn, "The Costco Connection Is America's Fourth Biggest Magazine," CNN, February 24, 2020, https://www.cnn.com/2020/02/24/business/costco-connection-magazine-retail/index.html. "About Reader's Digest," Reader's Digest, January 2021, https://www.rd.com/about-readers-digest/. "About Reader's Digest," Reader's 2021, https://www.rd.com/about-readers-digest/. "Time Magazine," The CSS Point, March 30, 2020, https://thecsspoint.com/product/time-magazine-30th-march-2020/. Marc Benioff [@Benioff]. Twitter, Sept 16 2018, https://twitter.com/Benioff/status/ 1041459167876149248?ref_src=twsrctfw|twoamp/tweetemDigest, January 71. 72. 73. 74. 75. 76. Tir 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. Good Housekeeping, “About the Good Housekeeping Research Institute,” http://www.goodhousekeeping.com/product-testing/history/aboutgood-housekeeping-research-institute. "Good Housekeeping, January to December 2020,"ABC Audit, January 2021, https://www.abc.org.uk/product/2707. "Top 10 American Magazines," Agility, January 2021, https://Awww.agilitypr.com/resources/top-media-outlets/top-10-american-magazines/. Neil Best, "The Changing Face and Pace of Sports Illustrated," Sports Illustrated, April 2, 2020, https:/www.newsday.com/sports/media/sportsillustrated-magazine-1.438600059#. "ESPN the Magazine Circulation," Statista, August 19, https://www.statista.com/statistics/191736/us-magazine-audiences-2010-espn-magazine/. Marc Tracy and Kevin Draper, "End of the Line (in Print, Anyway) for ESPN: The Magazine," The New York Times, April 30, 2019, https://www.nytimes.com/2019/04/30/sports/espn-magazineprint-closes.html. 2015, Alyssa Moni, “An Inside Look at People Magazine,” March 31, 2011, http:/Awww.hercampus.com/school/bu/inside-look-people-magazine. "Top Ten Magazines by Circulation," Agility, January 2021, https://www.agilitypr.com/resources/top-media-outlets/ top-10-american-magazines/. Paul Farhi, "National Geographic gives Fox control of media assets in $725 million deal," Washington Post, September 9, 2015, https://www.washingtonpost.com/lifestyle/style/national-geographic-magazine-shifts-to-forprofit-status-with-fox-partnership/2015/09/09/ 7c9f034e-56f0-11e5-8bb1-b488d231bba2_story.html. Amy Watson, "Number of readers of

selected travel magazines brands in the United States as of June 2019, by platform," Statista, October 12, 2020, https://www.statista.com/statistics/911852/audience-of-popular-travel-magazine-brands-by-platform/. Philip H. Dougherty, "What Future for Magazines," The New York Times, April 27, 1969, https://timesmachine.nytimes.com/timesmachine/1969/04/27/90096599.pdf?pdf_redirect=true&ip=0. Philip H. Dougherty, "What Future for Magazines," The New York Times, April 27, 1969, https://timesmachine.nytimes.com/timesmachine/1969/04/27/90096599.pdf?pdf_redirect=true&ip=0. Dorian Benkoil and Dylan Stableford, “Is Print Dead? Discuss!” Mediabistro.com, November 17, 2006, http://www.mediabistro.com/articles/ cache/a9077.asp. Jeff Jarvis and John Griffin, “Is Print Doomed?” Fast Company, December 1; 2005, http://www.fastcompany.com/magazine/101/open-debateextra.html. David Carr, “Mourning Old Media’s Decline,” New York Times, October 28, 2008, http://www.nytimes.com/2008/10/29/business/media/29carr.html. David Carr, “Mourning Old Media’s Decline,” New York Times, October 28, 2008, http://www.nytimes.com/2008/10/29/business/media/29carr.html. Andy Meek, "Stop Saying print Journalism Is Dead," Forbes, December 30, 2020, https://www.forbes.com/sites/andymeek/2021/12/30/stopsaying-print-journalism-is-dead-60-magazines-launched-during-thiscrazy-year/?sh=72e2eb8a16d5. Epsilon Marketing, "Print Isn't Dead, It's Dead Sexy," Epsilon, July 1, 2020, https://www.epsilon.com/abacus/blog/print-isnt-dead-its-dead-sexy. Amy Watson, "U.S. magazine industry - statistics & facts," Statista, February 18, 2021, https://www.statista.com/topics/1265/magazines/. bed|twterm1 041 4591678761 49248|twgr4|twcon‘s1_&ref_url=https://www.n@ime’ibetnis the Future of Magazine Media," What's New in Publishing, 2018/09/16/business/dealbook/time-magazine-salesforce-marcbenioff.html. Newsweek, “History of Newsweek,” http://www.newsweek.conyhistorynewsweek- 103593. Jonathan Alter, "The Death of Newsweek," The Atlantic, February 8, 2018, https:/Awww.theatlantic.com/politics/archive/2018/02/memorializingnewsweek/552647/. Alex Shephard, "Newsweek and the Rise of the Zombie Magazine," New Republic, August 18, 2020, https://newrepublic.com/article/158968/ newsweek-rise-zombie-magazine. "About U.S. News & World Report," U.S. News & World

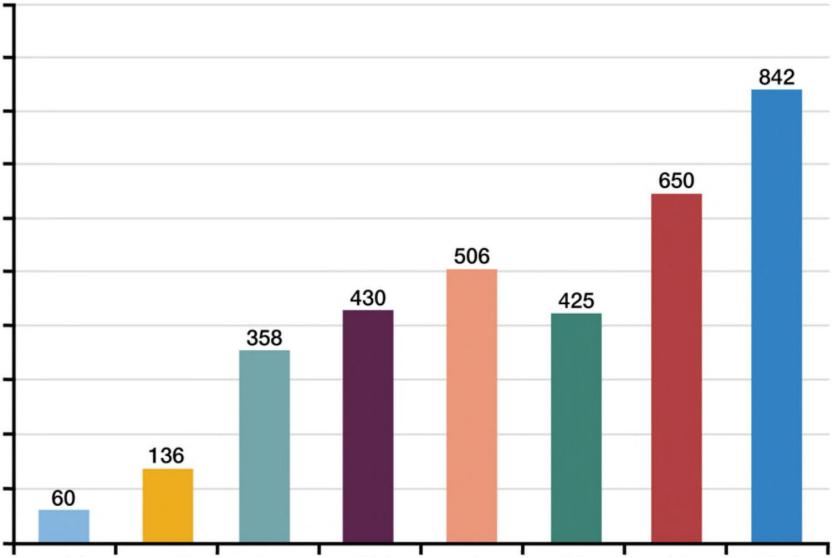
Report, January 2021, https://www.usnews.com/about-us. Valerie Strauss, "U.S. News Changed the Way It Ranks Colleges. It's Still Ridiculous," Washington Post, September 12, 2018, https://www.washingtonpost.com/education/201 8/09/1 2/us-news-changed-way-it-rankscolleges-its-still-ridiculous/. Sally Koslow, "What We Lose in Losing Ladies' Home Journal," the Atlantic, May 1, 2014, https://www.theatlantic.com/business/archive/ 2014/05/what-we-lose-in-losing-ladies-home-journal/361520/. Library of Congress, “Today in History: Good Housekeeping,” American Memory Project, http://memory.loc.gov/ammem/today/may02.html. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 9i: 92. 93. 94. 95. March 2017, https://whatsnewinpublishing.com/what-is-the-future-ofmagazine-media/. Amy Watson, "U.S. magazine industry - statistics & facts," Statista, February 18, 2021, https://www.statista.com/topics/1265/magazines/. Amy Watson, "U.S. magazine industry - statistics & facts," Statista, May 22, 2022, https://www.statista.com/topics/1265/magazines/#dossierKeyfigures. Andy Meek, "Stop Saying print Journalism Is Dead," Forbes, December 30, 2020, https://www.forbes.com/sites/andymeek/2021/12/30/stopsaying-print-journalism-is-dead-60-magazines-launched-during-thiscrazy-year/?sh＝72e2eb3a16d5. Amy Watson, "Magazine launches in the U.S. in 2019, by category," Statista, October 9, 2020 https://www.statista.com/statistics/238598/magazine-launches-in-the-united-states-by-category/. Andy Meek, "Stop Saying print Journalism Is Dead," Forbes, December 30, 2020, https://www.forbes.com/sites/andymeek/2021/12/30/stopsaying-print-journalism-is-dead-60-magazines-launched-during-thiscrazy-year/?sh＝72e2eb3a16d5.

CHAPTER 6 Music tn the 2020s 6.1 Billie Eilish and the Making of Modern Music We don't often think of music in terms of media. Music is a cultural form brought to us by media. But for a book dedicated to “understanding media and culture,” FIGURE 6.1 . a aie A A j Musician Billie Eilish posing in front of a music is essential. Music has been a part of every culture. And music has shaped backdrop and been shaped by media. In the 2020s, musician Billie Eilish exemplifies the blending of music, media, and culture. Born Billie Eilish Pirate Baird O'Connell in 2001, Eilish grew up in Los Angeles, the daughter of a teacher/songwriter and construction worker/actor. Both parents were also musicians and taught music and songwriting to Eilish and her brother. The siblings wrote and performed songs throughout their teen years.” Media now enter the picture. In earlier decades, the two would have had to record in a professional studio and try to attract the attention of a music label that would publish their songs on a vinyl record, tape, or CD. In 2015, however, Eilish recorded a song her brother wrote, “Ocean Eyes,” and uploaded it to SoundCloud, an audio distribution and sharing website. Improbably, the song quickly attracted hundreds of thousands of listeners. Eilish's potential was evident. Apple Music signed Eilish and the following year a music video of “Ocean Eyes” appeared on Eilish's YouTube channel. A second single and music video followed. Source: DFree/Shutterstock.com More modern media come into play. Eilish signed to a record label that arranged for her music to be available through digital downloads and streaming services such as Pandora and Spotify. More songs and videos were followed by more acclaim, livestream performances, Grammy awards and, by the 2020s, Billie Eilish was established as one of the most popular musicians in the world. Media alone cannot create art nor can it turn an ordinary person into an artist. But media are essential for a talented person to find an audience. The sections to come will trace the evolution of music and media and their interaction with culture.” 6.2 A History of American Music Learning Objectives 1. Assess the impact of technologies that changed the face of the American music industry. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

phonograph A 19th-century sound reproduction machine that originally recorded onto a tinfoil sheet wrapped around a cylinder. gramophone The U.S. brand name for the phonograph; the gramophone used a disc instead of a cylinder. Tin Pan Alley A term used to refer to the area in Manhattan in which singer-songwriter and publisher teams worked in the early 20th century. vaudeville A popular form of variety entertainment in the early 20th century that included singing acts, magicians, comedians, and acrobats. ragtime A jazzy style of piano music characterized by a syncopated melody that was influenced by offbeat dance music and music. 2. Determine the influences and characteristics of each genre of popular music. 8. Describe the evolution of American pop music throughout the last century. The first stirrings of distributed American popular or pop music—any genre of music that appeals to a wide audience or subculture—began in the late 19th century, with discoveries in media technology by Thomas Edison and Emile Berliner. In 1877, Edison discovered that sound could be reproduced using a strip of tinfoil wrapped around a rotating metal cylinder. Edison's phonograph provided ideas and inspiration for Berliner's gramophone, which used flat discs to record sound. The flat discs were cheaper and easier to produce than were the cylinders they replaced, enabling the mass production of sound recordings. This would have a huge impact on the popular music industry, enabling members of the middle class to purchase technology and hear music that was previously available only to an elite few. Berliner founded the Berliner Gramophone Company to manufacture his discs, and he encouraged popular operatic singers such as Enrico Caruso and Dame Nellie Melba to record their music using his system. Opera singers were the stars of the 19th century, and their music generated most of the sheet music sales in the United States—sheet music was how other performers could see how the music was played. Although the gramophone was an exciting new development, it would take 20 years for disc recordings to rival sheet music in commercial importance." Composers and musicians wanted to take advantage of this new technology, but how? Profits from their records would go to the company that produced the record. In the late 19th century, the lax copyright laws that existed in the United States were strengthened, providing an opportunity

for composers, singers, and publishers to work together to earn money by producing as much music as possible. Numerous publishers began to emerge in an area of New York that became known as Tin Pan Alley. Allegedly named because the cacophony of many pianos being played in the publishers' demo rooms sounded like people pounding on tin pans, Tin Pan Alley soon became a prolific source of popular music, with its publishers mass-producing sheet music to satisfy the demands of a growing middle class. America's Musical Journey Watch this long, yet creative, video that takes you on a road trip through America's musical history. Whereas classical artists were exalted for their individuality and expected to differ stylistically from other classical artists, popular artists were praised for conforming to the tastes of their intended audience. Popular genres expanded from opera to include vaudeville—a form of variety entertainment containing short acts featuring singers, dancers, magicians, and comedians that opened new doors for publishers to sell songs popularized by the live shows—and ragtime, a style of piano music characterized by a syncopated melody. The Tin Pan Alley tradition of song publishing continued throughout the first half of the 20th century with the show tunes and soothing ballads of Irving Berlin, Cole Porter, and George Gershwin, and songwriting teams of the early 1950s, such as Jerry Leiber and Mike Stoller. By hiring songwriters to compose music based on public demand and mainstream tastes, the Tin Pan Alley publishers introduced the concept of American popular music as we know it. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 179 The Roaring 1920s: Radio versus Records In the 1920s, Tin Pan Alley's dominance of the popular music industry was threatened by two new FIGURE 6.2 technological developments: the advent of electrical recording and the rapid growth of radio. For most of the 20th century, ; : ; ; : amophone records were During the early years of its development, the gramophone was viewed as a scientific novelty ie Me ia cain tse {or that posed little threat to sheet music because of its poor sound quality. However, as inventors commercial music improved various aspects of the device, the sales of gramophone records began to affect sheet reproduction. music sales. The Copyright Act of 1911 had imposed a royalty on all records of copyrighted musical works to compensate composers and authors. This law became even more prominent during the mid-1920s, when improvements in electrical recording drastically increased sales of gramophones and gramophone records. The greater range and sensitivity of the electrical broadcasting microphone further revolutionized gramophone recording to such an extent that sheet music sales plummeted as records flourished. More complications from media awaited. When radio broadcasting emerged in the early 1920s, both gramophone sales and sheet-music sales began to suffer. Radio was an affordable medium that enabled listeners to experience events as they took place. Better yet, it offered a wide range of free music that required none of the musical skills, expensive instruments, or sheet music necessary for creating one's own music in the home, nor the expense of purchasing records to play on the gramophone. This development was a threat to the entire recording industry. It began to campaign for, and was ultimately granted, the right to collect license fees for music from broadcasters. With the license fees in place, the recording industry eventually began to profit from the new technology. Source: © Shutterstock, Inc. FIGURE 6.3 Radio Sales Skyrocketed during the 1920s Radio sales dramatically increased throughout the 1920s because radios were an affordable way to listen to free music and live events. 1,000 900 800 700 600 500 400 300 Radio sales (in millions of dollars) 200 100 0 1922 1923 1924 1925 1926 1927 1928 1929 Year Source: Data from Susan J. Douglas, Inventing American Broadcasting, 1899-1922 (Baltimore: Johns Hopkins University Press, 1987). © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


60
136
358
430
506
425
650
842

 jazz An improvisational style of music that emerged in New Orleans in the 1930s, characterized by syncopation and heavily accented rhythms. blues A 12-bar musical form with a call-and-response format between the singer and his guitar that originated in the Mississippi Delta at the turn of the 20th century. Muddy Waters “Honey Bee” The Chicago blues, characterized by the use of electric guitar and harmonica, provided the foundations of rock and roll. Muddy Waters was one of the most famous Chicago blues musicians. View in the online reader The 1930s: The Rise of Jazz and Blues Tin Pan Alley ruled popular music in the 1920s. But in New Orleans, another musical form was emerging—jazz. An improvisational form of music that was primarily instrumental, jazz incorporated a variety of styles, including African rhythms, gospel, and blues. Established by New Orleans musicians such as King Oliver and his protégé, Louis Armstrong, who is considered by many to be one of the greatest jazz soloists in history, jazz spread along the Mississippi River by the bands that traveled up and down the river playing on steamboats. During the Prohibition era in the 1920s and early 1930s, some jazz bands played in illegal speakeasies, which helped generate the genre's reputation for being immoral and for threatening the country’s cultural values." However, jazz became a legitimate form of entertainment during the 1930s, when white orchestras began to incorporate jazz style into their music. During this time, jazz music began to take on a big band style, combining elements of ragtime, Black spirituals, blues, and European music. Key figures in developing the big jazz band included bandleaders Duke Ellington, Coleman Hawkins, and Glenn Miller. These big band orchestras used an arranger to limit improvisation by assigning parts of a piece of music to various band members. Although improvisation was allowed during solo performances, the format became more structured, resulting in the swing style of jazz that became popular in the 1930s. The music had an immense impact on American culture. As the decade progressed, social attitudes toward racial segregation relaxed and big bands became more racially integrated. At the heart of jazz was the blues. It was a music created by enslaved Black people who adapted their African musical heritage to the American environment. Dealing with themes of personal adversity,

overcoming hard times, and other emotional turmoil, the blues is a 12-bar musical form with a call-and-response format between the singer and his guitar. Originating primarily in the Mississippi Delta, just upriver from New Orleans, blues music was exemplified in the work of W. C. Handy, Ma Rainey, Robert Johnson, and Huddie Ledbetter (Leadbelly), among others. The blues also shaped country and bluegrass music, styles that originated in the hills and rural areas of the South. Unlike jazz, the blues did not spread significantly to the Northern states until the late 1930s and 1940s. Once Southern migrants introduced the blues to urban Northern cities, the music developed into distinctive regional styles, ranging from the jazz-oriented Kansas City blues to the swing-based West Coast blues. Chicago blues musicians such as Muddy Waters were the first to electrify the blues through the use of electric guitars and to blend urban style with classic Southern blues. The electric guitar, first produced by Adolph Rickenbacker in 1931, changed music by intensifying the sound and creating a louder volume that could cut through noise in bars and nightclubs.” By focusing less on shouting, singers could focus on conveying more emotion and intimacy in their performances. This electrified form of blues provided the foundations of rock and roll. The 1940s: Technology Progresses The 1920s through the 1950s is considered the golden age of radio. During this time, the number of licensed radio stations in the United States exploded from 5 in 1921 to over 600 by 1925." The introduction of radio broadcasting provided a valuable two-way cultural link between urban city centers and small, rural towns. Able to transmit music nationwide, rural radio stations broadcast local music genres that soon gained popularity across the country.
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 181 Technological advances during the 1940s made it even easier for people to listen to their favorite music and for artists to record it. The introduction of the FIGURE 6.4 l-t lt d dth f li T that ldt Reel-to-reel tape recorders and magnetic tape reel-to-ree ape recor er paved the way for severa innova ions that would trans- not only helped artists experiment with form the music industry. The first commercially available tape recorders were overdubbing, but they also were a compact monophonic, meaning that they only had one track on which to record sound method for reproducing and preserving audio. onto magnetic tape. This may seem limiting today, but at the time it allowed for exciting innovations. During the 1940s and 1950s, some musicians—most notably guitarist Les Paul, with his song “Lover (When Youre Near Me)'—began to experiment with overdubbing, in which they played back a previously recorded tape through a mixer, blended it with a live performance, and recorded the composite signal onto a second tape recorder. By the time four-track and eight-track recorders became readily available in the 1960s, musicians no longer had to play together in the same room; they could record each of their individual parts and combine them into a finished recording. Source: © Shutterstock, Inc. While the reel-to-reel recorders were in the early stages of development, fam- See meee ilies still listened to records on their gramophones. The 78 revolutions per minute (rpm) disc had been the accepted recording medium for many years despite the necessity of changing the disc every 5 minutes. In 1948, Columbia Records perfected the 12-inch 33 rpm long-playing (LP) disc, which could play up to 25 minutes per side and had a lower level of surface noise than the earlier (and highly breakable) shellac discs. The 33 rpm discs became the standard form for full albums and would dominate the recorded music industry until the advent of the compact disc (CD). The following year, 1949, 45 rpm records were introduced to capture single songs on each side. During the 1940s, a mutually beneficial alliance between sound recording and radio existed. Artists such as Frank Sinatra and Ella Fitzgerald profited from radio exposure. Until this time, music had primarily been recorded for adults, but the popularity of Sinatra and his contemporaries revealed an entirely untapped market: teenagers. The postwar boom of the 1930s and early 1940s provided many teenagers spending money

for records. Radio airplay helped to promote and sell records and the recording artists themselves, which in turn stabilized the recording industry. The near riots caused by the appearance of New Jersey crooner Frank Sinatra in concert paved the way for mass hysteria among Elvis Presley and Beatles fans during the rock and roll era. The 1950s: The Advent of Rock and Roll New technology continued to develop in the 1950s with the introduction of television. The new medium spread rapidly, primarily because of cheaper mass-production costs and war-related improvements in technology. In 1948, only 1 percent of America's households owned a television; by 1953 this figure had risen to nearly 50 percent, and by 1978 nearly every home in the United States owned a television." The introduction of television into people's homes threatened the existence of the radio industry. The radio industry adapted by focusing on music, joining forces with the recording industry to survive. In its effort to do so, the radio industry pandered to record companies and became somewhat payola of a promotional tool. Stations became more dependent on recorded music to fill airtime, and in The illegal practice of 1955 the Top 40 format was born. Playlists for radio stations were based on popularity (usually the receiving money from Billboard Top 40 singles chart), and a popular song might be played as many as 30 or 40 times a day. recor connpenies ior : : : $ bed igs laying particular songs on Radio stations began to influence record sales, which resulted in increased competition for spots on ee are 3 the playlist. This ultimately resulted in payola—the illegal practice of receiving payment from a record company for broadcasting a particular song on the radio. The payola scandal came to a head in the 1960s, when Cleveland, Ohio, DJ Alan Freed and 8 other disc jockeys were accused of taking money for airplay. Following Freed's trial, an anti-payola statute was passed, making payola a misdemeanor crime. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

rhythm and blues (R&B) A combination of blues and jazz that was a precursor to rock and roll. rock and roll A blend of rhythm and blues, country and western, folk, and gospel music that developed in the 1950s. Technology wasn't the only revolution that took place during the 1950s. The urban Chicago blues typified by artists such as Muddy Waters, Howlin' Wolf, and B. B. King surged in popularity among white and Black teenagers alike. Marketed under the name rhythm and blues, or R&B, the sexually suggestive lyrics in songs such as "Sexy Ways" and "Sixty Minute Man" and the electrified guitar and wailing harmonica sounds appealed to young listeners. At the time, R&B records were classified as "race music" and their sales were segregated from the white music records tracked on the pop charts." Nonetheless, there was a considerable amount of crossover among audiences. In 1952, the Dolphin's of Hollywood record store in Los Angeles, which specialized in R&B music, noted that 40 percent of its sales were to white people." Although banned from some stations, the popular new music was embraced by others. In 1951, Alan Freed started a late-night R&B show called The Moondog Rock & Roll House Party and began referring to the music he played as rock and roll." Taking its name from a blues slang term for sex, the music obtained instant notoriety, gaining widespread support among teenage music fans and widespread dislike among the older generation.' Frenetic showmen such as Little Richard and Chuck Berry were early pioneers of rock and roll, and their energetic stage performances became characteristic of the genre. As the integration of white and Black people progressed in the 1950s with the repeal of segregation laws and the initiation of the civil rights movement, aspects of Black cultures, including music, became more widely accepted by many white people. However, in a sign of the still-segregated times, it was a white man who sang songs often written and sung by Black musicians who helped rock and roll really spread across state and racial lines. Elvis Presley, a singer and guitarist, became the "King of Rock and Roll," and further helped make music written by Black people acceptable to mainstream white audiences. It also helped popularize rockabilly —a blend of rock and country music—with Black audiences. Heavily influenced by his rural Southern roots, Presley combined the R&B music of bluesmen B. B. King, John Lee Hooker, and

Howlin' Wolf with the country-western tradition of Roy Acuff, Ernest Tubb, and Jimmie Rodgers, and added a touch of gospel." The reaction Presley inspired among hordes of adolescent girls—screaming, crying, rioting—solidified his reputation as the first true rock and roll icon. FIGURE 6.5 Elvis Presley brought the style of R&B bluesmen to mainstream audiences in the 1950s. Mirror, March_1957_01.jpg © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Source: Uncredited, Public domain, via Wikimedia Commons; https://commons.wikimedia.org/wiki/File:Elvis_Presley_-_TV_Radio_

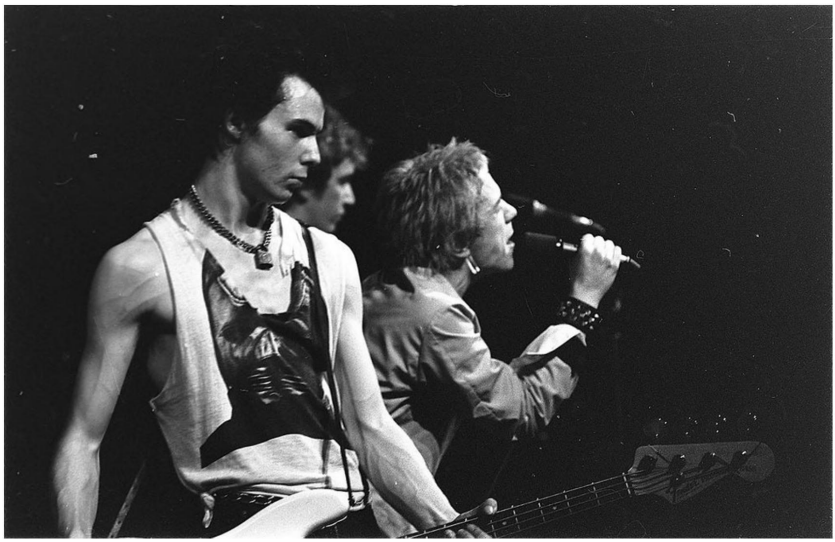
Chapter 6 Music in the 2020s The 1960s: Rock and Roll Branches Out From R&B Prior to 1964, rock and roll was primarily an American export. Although U.S. artists frequently reached the top of the charts overseas, few European artists achieved success on this side of the Atlantic. This situation changed almost overnight, with the arrival of British pop phenomenon the Beatles. Combining elements of skiffle—a type of music played on rudimentary instruments, such as banjos, guitars, or homemade instruments—doo-wop, and soul, the four mop-haired musicians from Liverpool, England, created a genre of music first known as Merseybeat, named after the River Mersey. The Beatles' genial personalities and catchy pop tunes made them an instant success in the United States in the early 1960s. When the Beatles arrived in New York for their first tour in 1964, they were met by hundreds of reporters, police officers, and thousands of screaming fans. Their appearance on The Ed Sullivan Show, a top-rated variety program, a few days later was then the largest audience ever for an American television program, with approximately one in three Americans (74 million) tuning in." Beatlemania—the term coined to describe fans' wildly enthusiastic reaction to the band—soon extended to other British bands. By the mid-1960s, the Kinks, the Zombies, the Animals, Herman's Hermits, and the Rolling Stones were all making appearances on the U.S. charts. It was called the British Invasion. The Rolling Stones was perhaps the second most popular of the British bands. The groups urban rock sound steered away from pop music and remained more true to the bluesy, R&B roots of rock and roll. During their first appearance on The Ed Sullivan Show, the Stones' suggestive dances and lyrics were deemed lewd and vulgar, prompting host Ed Sullivan to denounce their behavior (although he privately acknowledged that the band had received the most enthusiastic applause he had ever seen)."*! The British Invasion transformed rock and roll into the all-encompassing genre of rock, sending future performers in two different directions: the melodic, poppy sounds of the Beatles, on the one hand, and the gritty, high-volume power rock of the Stones on the other. The branching out of rock and roll continued in several other directions throughout the 1960s. Surf music, embodied by artists such as the Beach Boys, Jan and Dean, and Dick Dale, celebrated the aspects of youth culture in California. With their twanging electric guitars and glossy

harmonies, the surf groups sang of girls, beaches, and convertible cars cruising along the West Coast. In Detroit, some Black performers were developing a sound that would have crossover appeal with both Black and white audiences. Combining R&B, pop, gospel, and blues into a genre known as soul, vocalists such as James Brown, Aretha Franklin, Otis Redding, and Wilson Pickett sang about the lives of Black Americans. Producer and songwriter Berry Gordy Jr. developed soul music through the creation of his Motown label, which would become one of the most successful businesses owned by a Black entrepreneur in American history." Capitalizing on the 1960s girl-group craze, Gordy produced hits by the Marvelettes, Martha and the Vandellas, and, most successfully, Diana Ross and the Supremes. For his bands, he created a slick, polished image designed to appeal to the American mainstream. In the late 1960s, supporters of the civil rights movement—along with feminists, environmentalists, and Vietnam War protesters—were gravitating toward folk music, which would become the sound of social activism. Broadly referring to music that is passed down orally through the generations, folk music retained an unpolished, amateur quality that inspired participation and social awareness. Carrying on the legacy of the 1930s labor activist Woody Guthrie, singer-songwriters such as Joan Baez; Peter, Paul, and Mary; and Bob Dylan sang social protest songs about civil rights, discrimination against Black Americans, and the Cuban Missile Crisis. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 183 Merseybeat Term used to describe the music of bands originating in the Mersey area of England during the 1960s, e.g. the Beatles. surf music Carefree, hedonistic music that developed around the California surf culture in the 1960s and characterized by twanging, distorted electric guitar sounds. soul A blend of R&B, pop, gospel, and blues music. Motown Successful record label founded by Berry Gordy Jr. in Detroit; the Motown sound is characterized by smooth, soulful R&B tunes. folk Unpolished genre of music based on oral traditions and often associated with the social protest movement of the 1960s.

 folk rock Folk music played with electric instruments. glam rock Extravagant, self-indulgent form of rock that incorporated flamboyant costumes, heavy makeup, and elements of hard rock and pop. disco Commercialized dance music that became popular in the 1970s and is associated with extravagant, glittery costumes. punk Minimalist, angry form of rock that includes simple chord structures and often includes politically motivated lyrics. Having earned himself a reputation as a political spokesperson, with songs such as “Blowin in the Wind” and “The Times They Are A - Changing,” Dylan was lambasted by traditional folk fans for playing an electric guitar at the 1965 Newport Folk Festival. However, his attempt to reach a broader crowd inspired the folk rock genre, made popular by the Los Angeles band, the Byrds”. Even though many fans questioned his decision to go electric, Dylan's poetic and politically charged lyrics were still influential, inspiring groups like the Beatles and the Animals. Dylan would eventually win the 2016 Nobel Prize for Literature. Protest music in the 1960s was closely aligned with the hippie culture, in which some viewed taking drugs as a form of personal expression and free speech. Music was crucial to this culture as well. Artists such as Jimi Hendrix, Jefferson Airplane, the Grateful Dead, and the Doors believed that the listening experience could be enhanced using mind-altering drugs. This spirit of freedom and protest culminated in the famous Woodstock festival in the summer of 1969, although the subsequent deaths of many of its stars from drug overdoses cast a shadow over the psychedelic culture. The 1970s: From Glam Rock to Punk After the Vietnam War ended, some college students began to settle down and focus on careers and families. For some, the turn away from social issues and political activism seemed self-centered, causing writer Tom Wolfe to label the 1970s the “me” decade." Musically, this ideological shift resulted in much experimentation, such as the creation of glam rock, an extravagant, self-indulgent form of rock that incorporated flamboyant costumes, heavy makeup, and elements of hard rock and pop. A primarily British phenomenon, glam rock was popularized by acts such as Slade, David Bowie, the Sweet, Elton John, and Gary Glitter. It proved to be a precursor for the punk movement in the late 1970s. Equally flamboyant, but rising out of a more electronic sound, disco also emerged in the

1970s. Popular disco artists included KC and the Sunshine Band, Gloria Gaynor, the Bee Gees, and Donna Summer, who helped to pioneer its electronic sound. Boosted by the success of 1977 film Saturday Night Fever, disco's popularity spread across the country. Records were created especially for discos, and record companies churned out tunes that became huge hits on the dance floor. Reacting against the commercialism of disco and corporate rock, punk artists created a minimalist, angry form of rock that returned to rock and roll basics: simple chord structures, catchy tunes, and politically motivated lyrics. Like the skiffle bands of the 1950s, the appeal of punk rock was that anyone with basic musical skills could participate. The punk rock movement emerged out of CBGB, a small bar in New York City that featured bands such as Television, Blondie, and the Ramones. Never a huge commercial success in the United States, punk rock exploded in the United Kingdom, where high unemployment rates and class divisions had created angry, disenfranchised youths.”" The Sex Pistols, fronted by Johnny Rotten, developed an aggressive, pumping sound that appealed to a rebellious generation of listeners, although the band was disparaged by many critics at the time. In 1976, British music paper Melody Maker complained that “the Sex Pistols do as much for music as World War II did for the cause of peace.”™! Punk bands began to abandon their sound in the late 1970s, when the punk style became assimilated into the rock mainstream. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 6.6 Even though the Sex Pistols were severely criticized in the 1970s, their music went on to inspire countless acts and helped develop the underground music scene in England and the United States. hy Source: National Archivs of Norway, https://commons.wikimedia.org/wiki/File:Sex_Pistols_i_Norge_1977_(6263353228).jpg. The 1980s: The Hip-Hop Generation Whereas many British youths expressed their displeasure through punk music, many disenfranchised Black American youths in the 1980s turned to hip-hop—a term for the urban culture that includes break dancing, graffiti art, and the musical techniques of rapping, sampling, and scratchhip-hop Urban culture that incorporates activities ing records. Reacting against the extravagance of disco, many poor urban rappers developed their such as break dancing and new street culture by adopting a casual image consisting of T-shirts and sweatshirts, developing a Heal art a the musical language that reflected the everyday concerns of the people in low-income, urban areas, and by SUE eee : . : ; i ; sampling, and scratching embracing the low-budget visual art form of graffiti. They described their new culture as hip-hop, records. after a common phrase chanted at dance parties in New York's Bronx borough. The hip-hop genre first became popular among Black youths in the late 1970s, when record spinners in the Bronx and Harlem started to play short fragments of songs rather than the entire track (known as sampling).”” Early hip-hop artists sampled all types of music, like funk, soul, and jazz, later adding special effects to the samples and experimenting with techniques such as rotating or scratching records back and forth to create a rhythmic pattern. For example, Kool Moe Dee's track “How Ya Like Me Now” includes samples from James Brown's classic funk song “Papa's Got a Brand New Bag.” The DJs would often add short raps to their music to let audiences know who was playing the records, a trend that grew more elaborate over time to include entire spoken verses. Artists such as Grandmaster Flash and the Furious Five added political and social commentary on the realities of life in low-income, high-crime areas—a trend that would continue with later rappers such as Public Enemy and Ice-T. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



gangsta rap Controversial form of hip-hop that highlights gang violence. grunge Subgenre of alternative rock named for its characteristic sludgy, distorted guitar sound. (m) RUN DMC's "It's Tricky" Early hip-hop artists, like Run-D.M.C., opposed the clean-cut, polished world of soul and pop by embracing political lyrics that were inspired by everyday life. View in the online reader In the early 1980s, a second wave of rap artists brought inner-city rap to American youths by mixing it with hard guitar rock. Pioneered by groups such as Run-D.M.C. and the Beastie Boys, the new music appealed to Black and white audiences alike. Another subgenre that emerged was gangsta rap, a controversial brand of hip-hop epitomized by West Coast rappers such as Ice Cube and Tupac Shakur. Highlighting violence and gang warfare, gangsta rappers faced accusations that they created violence in inner cities—an argument that gained momentum with the East Coast-West Coast rivalry of the 1990s. The 1990s: Hip-Hop, Rock, and Pop Hip-hop and gangsta rap maintained their popularity in the1990s with artists such as Tupac Shakur, the Notorious B.I.G., Dr. Dre, Eazy-E, Ice Cube, and Snoop Dogg at the top of the charts. West Coast rappers such as Tupac Shakur and Snoop Dogg favored gangsta rap, while East Coast rappers, like the Notorious B.I.G. and Sean Combs, stuck to a traditional hip-hop style. The rivalry was darkened by the murders of Shakur in 1996 and B.I.G. in 1997. Along with hip-hop and gangsta rap, alternative rock came to the forefront in the 1990s with grunge. The grunge scene emerged in the mid-1980s in the Seattle area of Washington state. Inspired by hardcore punk and heavy metal, this subgenre of rock was named because of its messy, sludgy, distorted guitar sound, the disheveled appearance of its pioneers, and the disaffected nature of the artists. Initially achieving limited success with Seattle band Soundgarden, Seattle independent label Sub Pop became more prominent when it signed another local band, Nirvana. Fronted by vocalist and guitarist Kurt Cobain, Nirvana came to be identified with Generation X—the post-baby boom generation, many of whom came from broken families and experienced violence both on television and in real life. Nirvana's angst-filled lyrics spoke to many members of Generation X, launching the band into the mainstream. Cobain was a tragic standard bearer and would eventually commit suicide in 1994.

Nirvana's success paved the way for other alternative rock bands, including Green Day, Pearl Jam, and Nine Inch Nails. More recently, alternative rock has fragmented into even more specific subgenres. By the end of the 1990s, mainstream taste was dominated by a plethora of “boy bands,” “girl bands,” and pop starlets. Some evolved from gospel choir groups, but others, it was said, were created by talent scouts.” The groups were aggressively marketed to teen audiences. Popular bands © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 187 included the Backstreet Boys, ’N Sync, and the Spice Girls. Meanwhile, individual pop acts from the MTV generation such as Madonna, Michael Jackson, and Prince continued to generate hits. FIGURE 6.7 The shooting deaths of gangsta rappers Tupac Shakur and the Notorious B.I.G. led to focus on the violent lyrics in hip-hop music. Sources: MediaPunch Inc / Alamy Stock Photo The 2000s: Pop, Hip-Hop, and the Dawn of Electronic The 2000s began where the 1990s left off, with young singers such as Christina Aguilera and Destiny's Child ruling the pop charts. Pop music stayed strong FIGURE 6.8 thr Hout the dacad ith Gwen Stefani, Mariah C B å Katy P Taylor Swift’s 2008 album Fearless went PTET PUL CE CSCACE WIU GWEN, OLETAN, Sarian ae ee One, Saly FENY,- multiplatinurmand bitelike “You Belong with and Lady Gaga achieving mainstream success. By the end of the decade, country Me” and “Love Story” helped her go from artists, like Carrie Underwood and Taylor Swift, transitioned from country stars country star to mainstream pop star. to bona fide pop stars. While rock music started the decade strong, by the end of the 2000s, rock's presence in mainstream music had waned, with a few exceptions such as Nickelback, Linkin Park, and Green Day. Unlike rock music, hip-hop maintained its popularity, with more commercial, polished artists such as Kanye West, Jay-Z, Lupe Fiasco, and OutKast achieving enormous success. While some gangsta rappers from the 1990s—like Dr. Dre and Snoop Dogg—softened their images, other rappers—such as 50 Cent and Eminem—continued to project a tough image and to use violent lyrics. An alternative style of hip-hop emerged in the 2000s that infused positive messages and an element of social conscience into the music that was missing from early hiphop tracks. Artists such as Common, Mos Def, and the Black Eyed Peas found success even though they didn't represent traditional stereotypes of hip-hop. Source: Everett Collection/Shutterstock.com Electronic music—so called because of its reliance on plugged in synthesizers and drum machines to create music—has its roots in disco but found success on its own terms. Daft Punk was a duo of electronic musicians from France that found success in the late 1900s continuing into the 200s and 2010s, assuming robot personas with helmets, outfits, and gloves for public appearances. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

awards
video
awards

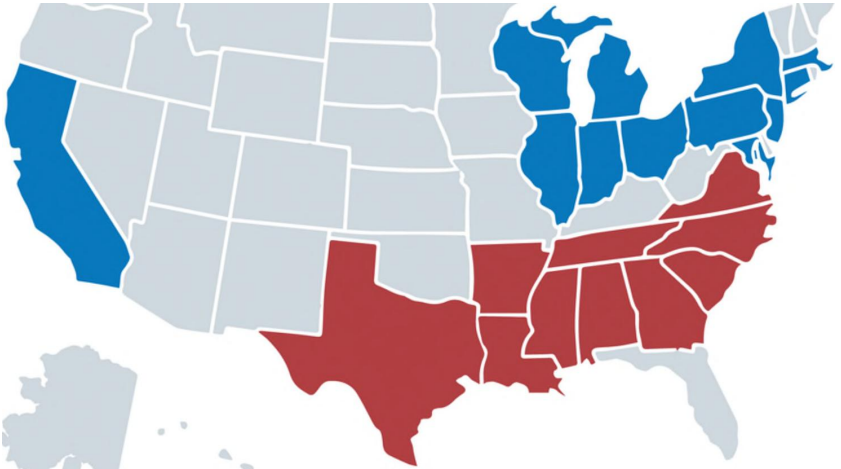
188 Understanding Media and Culture in the 2020s The 2020s: Hip-Hop, Rap, Techno, and Pop The 2020s sees the continuation of musical trends from earlier decades with hip-hop and rap artists finding ever-increasing mainstream success. But the decade also is seeing the blending of all these forms. For example, Billie Eilish, whose story began this chapter, can be seen as "electropop," bringing electronic music to her popular music aspirations. Similarly, Abel Makkonen Tesfaye, known as The Weeknd, had his origins in R&B, hip-hop, and rap, but uses techno music and became popular enough to win Grammy awards and perform at the 2021 Super Bowl."" The artists of the 2020s are comfortable mixing, sampling, and creating their own original art from the music that came before. Key Takeaways e American popular music as we know was first made possible by inventions such as the phonograph and gramophone, which made possible the wider distribution of music. e American popular music originated out of the Tin Pan Alley tradition, which emerged at the beginning of the 20th century, in which composers, singers, and publishers worked together to create hit songs. A primary difference between popular music and classical music is that classical artists were exalted for individuality and expected to differ stylistically from other classical composers; popular artists of that time were praised for conforming to the tastes of their intended audience. e Technological developments continued to play a vital role in bringing popular music to people's homes. The invention of the reel-to-reel tape recorder and the development of vinyl records in the 1940s drastically improved this process. The postwar prevalence of radio hugely impacted popular music, with radio airplay of popular songs promoting record sales. e Throughout the last century, tastes in popular music have evolved to encompass a wide variety of styles. People who enjoyed opera at the turn of the 20th century saw the rise of vaudeville and ragtime in the Tin Pan Alley era. Jazz and blues emerged from New Orleans and the Mississippi Delta during the 1930s, and musical styles adapted as people migrated to Northern urban areas. e Rhythm and blues laid the groundwork for rock and roll that shook up popular music in the 1950s. Popular music diversified in the 1960s to encompass surf, folk, and soul music. In the 1970s, glam rock and disco became popular, and punk rockers revolted against the excesses of these

styles. Hip-hop dominated the 1980s, and its popularity continued into the 1990s and 2000s. e Pop was also successful in the 1990s and 2000s, but rap and hip-hop began to attract mainstream interest. In the 2020s, artists are blending many of the styles that came before, also relying on electronic music to replace traditional group musicians. Exercises Choose a decade between 1900 and 2020. Research a technological development that took place during this time that influenced pop music—for example, the development of the electric guitar and its influence on rock and roll or the development of the synthesizer. Consider how this technological development influenced trends within music. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 189 6.3 The Role of Music in American Culture Learning Objectives 1. Identify ways in which culture and music have influenced each other. 2. Discuss how slavery and migration shaped American music. 3. Discuss how youth culture and gender studies shaped American music. The tight-knit relationship between music and culture throughout time is almost impossible to overstate. For example, in America, artists and the types of music they create and distribute can be influenced by cultural attitudes toward families, relationships, race, gender, immigration, war, and the legal system. Music may then influence cultural perceptions about these very same forces, bringing about reflection and change. How Culture Has Influenced Music The evolution of popular music in the United States has been shaped by a myriad of cultural influences. Rapidly shifting demographics have brought previously independent cultures into contact and also created new cultures and subcultures. Music was created and evolved to reflect these changes. Among the most important cultural influences on American music are its histories of slavery and migration, subsequent racial integration, and the evolution of youth culture. Slavery and Migration The history of slavery has been a haunting but essential part of American economic, social, and cultural life. With music the focus of this chapter, we can point to slavery as providing the roots of much popular music to this day. African men, women, and children, taken forcibly from their homelands and enslaved, brought with them African American music, culture, and traditions. For example, many of the instruments historically used in early American music, including the banjo and the drum, have roots in African musical instruments, and many features common to American music also have roots in African musical traditions, such as the call and response song form. And the blues—the foundation for jazz, rock, and country music—is an expression of the experience of enslaved people. The Smithsonian finds, “Music was a solace, a community-builder, and voice for hope during enslavement and afterward, in the days of Reconstruction and then Jim Crow.”’! In the early 1900s, the migration of formerly enslaved people continued to shape American life and music. In 1910, 89 percent of Black Americans still lived in the South, most of them in rural farming areas.” Three years later, a series of disastrous events devastated the cotton industry. World

cotton prices plummeted, a boll weevil beetle infestation destroyed large areas of crops, and in 1915, flooding destroyed many of the houses and crops of farmers along the Mississippi River. Already suffering from the restrictive “Jim Crow” laws that segregated schools, restaurants, hotels, and hospitals, Black sharecroppers began to look to the North for a more prosperous lifestyle. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Great Migration The mass exodus of rural Southern Black individuals to urban Northern cities in the United States during the first half of the 20th century. Mississippi Delta Region in northwest Mississippi, home of the Delta blues style of music. Northern states were enjoying an economic boom as a result of an increased demand for industrial goods because of the war in Europe. They were also in need of labor because the war had slowed the rate of foreign immigration to Northern cities. Between 1915 and 1920, as many as 1 million Black people moved to Northern cities in search of jobs, closely followed by another million throughout the following decade." The mass exodus of Black farmers from the South became known as the Great Migration, and by 1960, 75 percent of all Black Americans lived in cities!" The Great Migration had a huge impact on political, economic, and cultural life in the North, and popular music reflected this cultural change. FIGURE 6.9 Effects of the Great Migration During the Great Migration, the twelve states in blue had the largest population growth of Black Americans, while the states in red had the ten largest net losses. Source: Adapted from http://en.wikipedia.org/wiki/File:Greatmigrationintheus.gif. Available under CC BY-SA 3.0, https:// creativecommons.org/ licenses/by-sa/3.0/. Some of the Black people who moved to Northern cities came from the Mississippi Delta, now called the "home of the blues." The most popular destination was Chicago. Delta-born pianist Eddie Boyd later told Living Blues magazine, "I thought of coming to Chicago where I could get away from some of that racism and where I would have an opportunity to, well, do something with my talent. ... It wasn't peaches and cream, man, but it was a hell of a lot better than down there where I was born.""*! At first, the migrants brought their style of country blues to the city. Characterized by the guitar and the harmonica, the Delta blues was identified by its rhythmic structure and strong vocals. Migrant musicians were heavily influenced by Delta blues musicians such as Charley Patton and legendary guitarist Robert Johnson. However, as the urban setting began to influence the migrants' style, they started to record a hybrid of blues, vaudeville, and swing, including the boogie-woogie and rolling-bass piano. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



Chapter 6 Music in the 2020s 191 FIGURE 6.10 The Delta Blues Museum in Clarksdale, Mississippi. DELTA MUSEUMS Mate es Source: jmanaugh3/Shutterstock.com Mississippi-born guitarist Muddy Waters, who moved to Chicago in the early 1940s, revolutionized the blues by combining his Delta roots with an electric guitar and amplifier. He did so partly . f irsi h ld- bårel kehi if heärd i ded Chi lub ith Electrified style of blues out o necessity, since he could barely make himself heard in crowde icago clubs with an created in Chicago when acoustic guitar." Waters's style was peppier and more buoyant than the sorrowful country blues. migrant bluesmen from the His plugged-in electric blues became the hallmark of the Chicago blues style, influencing countless South combined elements sid i te vg ; of Delta blues and urban other musicians and creating the underpinnings of rock and roll. Other migrant bluesmen helped Bhs to create regional variations of the blues all around the country, including John Lee Hooker in Detroit, Michigan, and T-Bone Walker in Los Angeles, California. Chicago blues How Banning the . g African Drum Gave Racial Integration Birth to American Music This TED talk goes over the : : : i : : A sas relationship of the African Following the Great Migration, racial tensions increased in Northern cities. Whereas many North- drum to American music. erners had previously been personally unaffected by the issue of race relations in the South, they found themselves confronted with the very real issue of having to compete for jobs with migrant Black workers. Pushback agains the Black migration took many forms. Black workers found themselves isolated in undesirable neighborhoods, often living in crowded, unsanitary housing where they were charged exorbitant rates by unscrupulous landlords. During the 1940s, racial tensions boiled over into race riots, most notably in Detroit. The city's 1943 riot caused the deaths of 34 people, 25 of whom were Black. View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

DELTA BLUES
MUSEUM
DELTA BLUES
MUSEUM
DELTA BLUES
MUSEUM
CLARKSDALE • MISSISSIPPI
www.deltabluesmuseum.org

 civil rights movement The 1950s and 1960s political movement that pushed to end racial segregation and gain equal rights for Black Americans. segregation The post-Civil War separation of black and white individuals. Segregation was maintained by “Jim Crow” laws, which forbade interracial marriage and forced business owners and public institutions to keep their Black and white clientele separated. Frustrated with inequalities in the legal system that discriminated against Black people, members of the civil rights movement pushed for racial equality. In 1948, an executive order granted by President Harry Truman integrated the military. The move toward equality gained further momentum in 1954, with the U.S. Supreme Court decision to end segregation in public schools in the landmark case Brown v. Board of Education. The civil rights movement escalated throughout the late 1950s and early 1960s, aided by highly publicized events such as Rosa Parks's refusal to give up her seat on a bus to a white passenger in Montgomery, Alabama, in 1955. In 1964, Congress passed the most sweeping civil rights legislation since the Civil War, forbidding discrimination in public places and authorizing financial aid to enable school desegregation. (m) The Supremes “Stop in the Name of Love” The commercial success of Motown girl group the Supremes reflected changing attitudes toward race in the United States. e ACADA Da N VNE View in the online reader Cultural changes, especially in music, helped lay the groundwork for the creation of an integrated society. Black people found success in the music world. The Motown sound developed by Berry Gordy Jr. in the 1960s both reflected and furthered this change. Gordy believed that by coaching talented but unpolished Black artists, he could make them popular in mainstream culture. He hired a professional to head an in-house finishing school, teaching his acts how to move gracefully, speak politely, and use proper posture!” Gordy’s commercial success with gospel-based pop acts such as the Supremes, the Temptations, the Four Tops, and Martha and the Vandellas reflected the extent of racial integration in the mainstream music industry. Gordy’s most successful act, the Supremes, achieved 12 No.1 singles on the Billboard Hot 100 chart. The continued struggle by Black people in American society has found continued outlets in music, such as rap and hip-hop. An ABC news report, “Hip-hop has been standing up for Black lives for

decades: 15 songs and why they matter,” traced years of protest by Black artists from 1982 until 2020. It includes Grandmaster Flash and the Furious Five's, "The Message," recorded in 1982; Public Enemy's 1989 anthem, “Fight the Power,” Lauryn Hill's, “Black Rage,” recorded in 2012; and Lil Baby’s 2020 song, “Bigger Picture.”“! Youth Culture Prior to 1945, most music was created with adults in mind. Teenagers, with no spending power, were barely a consideration. Indeed, often young adults had few freedoms—most males were expected to join the military or get a job to support their fledgling families, while most females were expected to marry young and have children. Relatively few young adults attended college and personal freedom was limited. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s Following World War II, this situation changed drastically. A booming economy helped create an American middle class, which opened up jobs for young people and created an opening for a youth consumer culture. Unsavory memories of the war discouraged some parents from forcing their children into the military, providing even more employment opportunities. As a result, teenagers found they had a lot more freedom—and money. This new liberalized culture allowed teenagers to make decisions for themselves, and, for the first time, many had the financial means to do so. Whereas many adults enjoyed the traditional sounds of Tin Pan Alley, teens were beginning to listen to rhythm and blues songs played by radio disc jockeys such as Alan Freed. Increased racial integration within the younger generation made them more accepting of Black musicians and their music, which came to be considered “cool,” and provided a welcome escape from the daunting political and social tension caused by Cold War anxieties. The wide availability of radios, juke boxes, and 45 rpm records opened this new style of rock and roll music to a broad teenage audience. Once teenagers had the buying power to influence record sales, record companies began to notice. Between 1950 and 1959, record sales in the United States skyrocketed from $189 million to nearly $600 million.’ The 45 rpm vinyl records that were introduced in the late 1940s were an affordable option for teens with allowances. Dick Clark, a radio presenter in Philadelphia, soon tuned in to the new teenage tastes. Sensing an opportunity to tap into a potentially lucrative market, he acquired enough advertising support to turn local hit music telecast Bandstand into a national television phenomenon. The result was the launch of American Bandstand in 1957, a music television show that featured a group of teenagers dancing to current hit records. The show's popularity prompted record producers to create a legion of rock and roll acts specifically designed to appeal to a teenage audience, including Fabian and Frankie Avalon.®" During its almost 40-year run, American Bandstand was a prominent influence on teenage fashions and musical tastes and, in turn, reflected the contemporary youth culture. FIGURE 6.11 The cover of the Woodstock album shows an image from the event. music from the original soundtrack and more county joe & th f jimi héngrig pet Beta? > Source: Blueee77/Shutterstock.com © 2023 Boston

Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 193 American Bandstand 1970 “Top Ten” The popularity of American Bandstand made host Dick Clark an influential tastemaker in pop music. View in the online reader producer The person in charge of the overall recording process, from contracting session musicians to overseeing the budget. A producer is usually a talented musician with knowledge of the technical processes in the recording studio.

 In the 1960s, music and culture came together in protest against the war in Vietnam, in support of the civil rights movement, in experiments with mind-altering drugs, and other attacks on the conformities of the 1950s. The exemplar of 1960s music and culture was the 1969 Woodstock music festival that brought many of the era's top acts for a three-day exhibition captured in a popular album and film. And youth culture still looks to music for expression as we have seen in the hiphop and rap performers of the 2020s who give voice to issues of race, justice, gender, migration, and more. How Music Has Influenced Culture Popular music is frequently characterized as a negative influence on society, particularly with respect to rebellious youth culture; it also has positive effects on culture. Over the past 50 years, critics have blamed rock and roll for juvenile delinquency, heavy metal for increased teenage aggression, and gangsta rap for a rise in gang warfare among young urban males. One recent study claimed that youths who listen to music with sexually explicit lyrics were more likely to have sex at an early age, stating that exposure to lots of sexually degrading music gives teens “a specific message about sex.”*! Many artists in the 1950s and 1960s pushed the boundaries of socially acceptable behavior with sexually charged movements and androgynous appearances. Without these precedents, acts like the Rolling Stones or David Bowie may have never made the transition into mainstream success. In addition to its effects on youth culture, popular music has contributed to shifting cultural values regarding race, morality, and gender. Others jeer at the fear of music and laugh that The Ed Sullivan Show did not televise Elvis Presley below the waist because he was suggestively moving his hips. They argue that many artists push the boundaries of socially acceptable behavior and open up conversations about sex, love, marriage, sexuality, race, and gender. Sexuality FIGURE 6.12 As we noted, when Elvis Presley burst onto the rock and roll scene in the mid-1950s, many conservPresley was idolized all over ative parents of teenagers all over the United States were horrified. With his gyrating hips and the world. sexually suggestive body movements, Presley was viewed as a threat to the moral well-being of young women. Television critics denounced his performances as vulgar. And on that infamous 1956 appearance on The Ed Sullivan Show, cameras filmed him only from the waist up.

One critic for the New York Daily News wrote that popular music “has reached its lowest depths in the ‘grunt and groin’ antics of one Elvis Presley.”®” Despite the critics’ opinions, Presley immediately gained a fan base among teenage audiences, particularly adolescent girls, who frequently broke into hysterics at his concerts. Rather than tone down his act, Presley defended his movements as manifestations of the music's rhythm and beat and continued to gyrate on stage. Liberated from the constraints imposed by morality watchdogs, Presley set a precedent for future rock and roll performers and marked a major transition in popular culture. In addition to decrying raunchy onstage performances by rock and roll artists, moralists in the Source: Sergey Goryachev/ conservative Eisenhower era objected to the sexually suggestive lyrics found in original rock and Shutterstock.com roll songs. Big Joe Turner's version of “Shake, Rattle, and Roll” used sexual phrases and referred to the bedroom, while Little Richard’s original version of “Tutti Frutti” contained the phrase “tutti frutti, loose booty.”*? Although many of these lyrics were sanitized for mainstream white audiences when they were rereleased as cover versions, the idea that rock and roll was a threat to morality had been firmly implanted in many people's minds. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 195 Ironically, many of the controversial key figures in the rock and roll era came from extremely religious backgrounds. Presley was a member of the evangelical First Assembly of God Church, where he acquired his love of gospel music.""! Similarly, Ray Charles soaked up gospel influences from his local Baptist church.“ Jerry Lee Lewis came from a strict Christian background and often struggled to reconcile his religious beliefs with the moral implications of the music he created. During a recording session in 1957, Lewis argued with manager Sam Phillips that the hit song “Great Balls of Fire” was too “sinful” for him to record." The religious backgrounds of the rock and roll pioneers both influenced and challenged moral norms. When Ray Charles recorded “I Got a Woman” in 1955, he reworded the gospel tune “Jesus Is All the World to Me,” drawing criticism that the song was sacrilegious. Despite the objections, Charles's style caught on with other musicians, and his experimentation with merging gospel and R&B resulted in the birth of soul music. Soul, pop, and rap music continue to press social boundaries around sexuality to this day. Marvin Gaye sang, “Let's Get It On” in 1973. Donna Summers’ “Love to Love You Baby,” released in 1975, ended with erotic moans and groans. Lady Gaga's “Love Games” was initially banned in 2009 for suggestive lyrics. And by the 2010s and into the 2020s, there was little, if anything, that could not be said about sex in songs.“ Race As we have noted above, the history of race relations in the United States has had a huge influence on American music. Yet Black artists still had to fight to be recognized. When the music of Chuck Berry and Little Richard gained popularity among white teens in the United States during the 1950s, most of these new acts were signed to independent labels. Larger companies such as RCA had shied away from Black artists. Their decision caused them to lose a growing share of the market. To capitalize on the public's enthusiasm for rock and roll and to prevent the loss of further hijacking potential profits, the big record companies instead signed white artists to cover the songs of Black The practice of releasing a artists. The songs were sometimes changed or censored for the mainstream market by the removal cover version of a song by of any lyrics that referenced sex, alcohol, or drugs. Pat Boone was the most successful cover artist a eee heels of the era, releasing songs originally sung by artists such as Fats

Domino, the El Dorados, Little performer. Richard, and Big Joe Turner. Releasing a cover of a Black performer's song by a white performer was known as hijacking a hit, and this practice usually left Black artists signed to independent labels broke. Because large companies such as RCA could widely promote and distribute their records—six performance of Boone' recordings reached the No. 1 spot on the Billboard chart—their records frequently out- royalties sold the original versions. Many white artists and producers would also take writing credit for the Money received by songs they covered and would buy the rights to songs from Black writers without giving them songwriters and publishers Iti iti dit. This practice fueled racism within the music industry. Indepen- AE MaE ona royalties or songwriting credit. This practice fu r is withi usic industry. p songs is played on a radio dent record producer Danny Kessler of Okeh Records said, “The odds for a Black record to crack station, television show, through were slim. If the Black record began to happen, the chances were that a white artist would film soundtrack, or other for-profit arena. Performance royalties are tracked by performing : F : rights organizations, which Although cover artists profited from the work of Black R&B singers, occasionally they also e a a helped to promote the original recordings. Many teenagers who heard covers on mainstream radio publisher’s behalf. stations sought out the original artists’ versions, increasing sales and prompting Little Richard to refer to Pat Boone as “the man who made me a millionaire.“ Benefiting from covers also worked both ways. In 1962, soul singer Ray Charles covered country star Don Gibson's hit “I Just Can't Stop Loving You,” which became a hit on country and western charts and furthered mainstream acceptance of Black musicians. Other Black artists to cover hits by white performers included Otis Redding, who performed the Rolling Stones hit “Satisfaction,” and Jimi Hendrix, who covered Bob Dylan's “All Along the Watchtower.” cover—and the big stations would play the white records. ... There was a color line, and it wasn't easy to cross.”“?! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

While Presley was revolutionizing people's notions of sexual freedom and expression, other performers were changing cultural norms regarding gender identity. Dressed in flamboyant clothing with a pompadour hairstyle and makeup, Little Richard was an exotic, androgynous performer who blurred traditional gender boundaries and shocked 1950s audiences with his blatant campiness. Between his wild onstage antics, bisexual tendencies, and love of post-concert orgies, the self-proclaimed “King and Queen of Rock and Roll” challenged many social conventions of the time.“ Little Richard's flamboyant, gender-bending appearance was so outrageous that it was not taken seriously during the 1950s—he was considered an entertainer whose androgynous look bore no relevance to the real world. However, Richard paved the way for future entertainers to shift cultural perceptions of gender. FIGURE 6.13 Gender-bending performers such as Little Richard, David Bowie, Boy George, and Prince helped to change social attitudes toward androgyny. Sources: Anna Bleker, https://commons.wikimedia.org/wiki/File:Little_Richard_in_2007.jpg; Lebrecht Music & Arts / Alamy Stock Photo; Ralf Liebhold/Shutterstock.com; Pictorial Press Ltd / Alamy Stock Photo © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

BOWIE
DAVID BOWIE

Chapter 6 Music in the 2020s Later musicians such as David Bowie, Prince, and Boy George adopted his outrageous style, frequently appearing on stage wearing glittery costumes and heavy makeup. The popularity of these 1970s and 1980s pop idols, along with other gender-bending performers such as Annie Lennox and Michael Jackson, helped make androgyny more acceptable in mainstream society and opened up conversations about gender and identity. In the 2020s, Lady Gaga's “Born This Way” and Christina Aguileras “Reflection” were among many songs that furthered the conversation. As the Paris Review notes, “Queer, trans, and gender nonconforming artists similarly populate the history of blues, R&B, jazz, and rock and roll. There's no pop music without artists who reveled in lashing out against the gendered expectations levied upon them from on high.”“*! Key Takeaways e The relationship between music and culture is reciprocal. Cultural influences on music include factors such as slavery, migration, youth culture, and racial integration. Musical influences on culture include factors such as racism within the music industry, content of particular genres of music that push conventional ideas of morality, and gender. e The mass migration of Black people in the south to urban areas during the early 20th century brought the blues to the North. Influenced by their new urban setting, migrant musicians incorporated new styles, including vaudeville and swing, into their music. Muddy Waters began playing electric guitar to make himself heard in the Chicago clubs and created a new style known as Chicago blues. e Young people in the 1950s had increased financial and personal freedom, giving them the power to influence record sales. Record companies began marketing rock and roll records specifically to teens, and the popularity of the new genre was enhanced by radio airplay and TV shows such as American Bandstand. e The civil rights movement helped bring about desegregation in the 1950s. Although racial tensions persisted and race riots occurred in several Northern cities, racial integration gradually took place. The move toward integration was furthered and reflected by the Motown sound created by Berry Gordy Jr. His Motown had crossover appeal among Black and white audiences, illustrated by the mainstream success of groups such as the Supremes. e Large record companies fueled racism in the music industry by hijacking the hits of Black performers and releasing censored cover versions by white artists.

The practice cost Black artists royalties. Although many performers were angered by the trend, some believed it helped popularize their original recordings. e Rock and roll music was denounced for its negative impact on morality. Elvis Presley's "vulgar" onstage gyrations outraged critics in the conservative Eisenhower era. Sexually suggestive song lyrics were also held responsible by many for a decline in moral values, although they were often censored cover versions. e Gender-bending performers such as Little Richard, David Bowie, and Annie Lennox helped conversations about gender and identity in American culture. Exercises Choose a genre of popular music from the last century. Using the ideas in this section as a starting point, answer the following questions: e How have cultural factors influenced your chosen genre? e How has your chosen genre influenced aspects of culture? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 6.4 Trends in Music Learning Objectives 1. Briefly trace the history and influence of the major record labels in the music industry. 2. Describe the role played by independent labels in the music industry. We have talked quite a bit about record “labels.” What exactly are they? Record labels are companies that record, produce, distribute, market, and promote musicians. The companies developed in the late 1800s after the inventions of the gramophone and phonograph made possible the recording of music. No musician would have the money or resources to take on the recording, producing, and distribution of music. For more than a hundred years, “getting signed to a label” was the dream of musical artists. The expression “record label,” perhaps obviously, comes from the label at the center of a vinyl record, which displayed the record company’s name along with the song title and artist. Record labels need artists that inspire the record-buying public, while artists need the financial backing and expertise of record labels and their marketing teams. In recent years, tensions between artists and their labels have been heightened by the cost-cutting measures that have taken place at many companies due to the impact of streaming and online file sharing on profits. Consolidation and the “Big Three” Perhaps no field has been so upended by the digital age as music. Digitization, FIGURE 6.14 portable technology, file sharing, mixing, sampling, and streaming revolutionized Close up of a record with the EMI logo on the label and on the side of the record. how music was produced and consumed. Prior to the internet, the music labels were in almost complete control. If singers or musicians wanted to find success, they needed a contract with a record label. When artists sign with a record label, the artist and company agree that the record label will get a portion of the royalties the recording generates from record sales. In exchange, the artists receive support for recording, production, distribution, and promotion. It can be lucrative for both parties. With those possibilities for power and profit, the competition among records labels can be ferocious. Three types of labels developed: the main labels, the subaUIGe: Ba. peucete/Shutterstock com sidiaries of the main labels, and independent labels. Within and among those three categories, buying, selling, and consolidating were common. Eventually film and television companies saw the possibilities and also moved into

the field as well. For example, in the 1940s, MGM created MGM Records. Paramount Pictures and Warner Bros. followed and created ABC Records and Warner Records. Then, 20th Century Fox followed by forming 20th Century Records. Consolidation occurred again on a larger scale throughout the 1960s. CBS acquired Columbia Records and American Record Corporation. Warner bought up studios. Companies ended up with bloated names, such as Warner-Elektra-Atlantic.“” oligopoly By 2000, the music industry consolidation had resulted in a “big four”: Universal, EMI, Sony, and A market condition in Warner. In economic terms, the music business had become an oligopoly—a market condition in which a few firms which a few firms dominate most of an industry's production and distribution. The global reach of dominate an industry’s production and distribution. these few companies means that they have the promotion and marketing muscle to determine which types of music reach listeners’ ears and which become obsolete. But the consolidation did not stop there. In 2012, in a blockbuster deal, Universal took over EMI—resulting in the Big Three of today. And recall that within each of these major labels are a long list of subsidiaries. For exam© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 ple, Universal Music Group contains Interscope Geffen A&M Records, Capitol Music Group, Republic Records, Island Records, Def Jam Records, Caroline Records, The Verve Label Group, and even other smaller groups and international labels.* As the 2020s began, the big three accounted for 65 percent of all music sales.“*! The other 35 percent was sold by an increasingly important part of the industry: independent labels—the “indies.” Independent Labels: A Smaller Share of the Pie Independent production companies, or indie record labels, operate without the huge financial resources of the oligopoly. (In recent years, the definition has shifted to incorporate indies that are partially owned by one of the major labels.) Ranging from small grassroots or garage labels to large, indie record labels Independent record companies, also known as profitable businesses, indie labels typically produce music that is less popular commercially and indies, not affiliated with more eclectic than the music produced by the larger mainstream companies. any of the Big Four. Indie Origins Independent labels have played a small but significant role in the music industry for as long as there has been a market. When patents held on sound recording technologies entered the public market in the 1920s, opportunities arose for small recording companies to enter the business. To avoid competing with larger firms such as RCA and Edison, the new independent companies focused on neglected areas of the music industry, such as folk, gospel, and rural blues. FIGURE 6.15 The Sun Studios building with a large guitar sign outside and the logo painted on the side of the building. Source: jejim/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

SUN
Studio
SUN STUDIO

 When the major labels decided during World War II to abandon then-unprofitable music recorded by Black artists, the independent labels quickly rushed in to fill the void, enjoying a boom during the rock and roll era when R&B music soared in popularity. Between 1955 and 1959, the US. market share of the major companies had dropped from 78 percent to 44 percent, while the market share of independent companies rose from 22 percent to 56 percent." Sun Records played a particularly important role in the development of both rock and roll and country music by releasing records by Elvis Presley, Jerry Lee Lewis, Johnny Cash, and Roy Orbison. Indie labels remained a small but significant presence throughout the 1950s and 1960s. During the 1970s punk era, in which groups rebelled against big company control, indie labels profited from the anti-mainstream, anti-corporate attitude of the punk rock bands. The indie-rock movement grew throughout the 1980s and 1990s, with labels such as Sub Pop, I.R.S., and Epitaph and epitomized by the music of the Smiths, the Stone Roses, and R.E.M. This movement was briefly known as "college rock," which would later become alternative rock. However, as alternative rock grew in popularity, so-called "grunge" bands such as Nirvana, Soundgarden, and Pearl Jam broke into the mainstream. This attracted the attention of major record labels, which began to lure the musicians with promise of more exposure—and profits. Many artists found themselves faced with a dilemma: stay true to their indie roots or "sell out" to a major record label in the hope of financial gain. The Pressure to Sell Out: Nirvana This is a classic story for musicians that still resonates today. When Seattle grunge band Nirvana began to achieve success in the late 1980s, they were signed to independent label Sub Pop. Popular among college students, the band's 1989 album Bleach sold well enough for the band to consider moving to a bigger label. Amid rumors that Sub Pop was planning on signing as a subsidiary of a major record company because of financial difficulties, the band decided to cut out the middleman and seek a new contract itself.©" Signing with DGC Records (an imprint of Geffen), Nirvana released Nevermind in 1991 and found itself thrust into the mainstream. Within 9 months of its release, the aloum had sold more than 4 million copies (compared to 30,000 copies of Bleach), knocked Michael Jackson's

Dangerous from the top of the Billboard chart, and placed Nirvana at the forefront of public attention. FIGURE 6.16 Nirvana's "Nevermind" CD, digitally remastered. Source: Kraft74/ Shutterstock.com For Sub Pop, Nirvana's success was both a blessing and a curse. Under severe financial stress, the label had begun layoffs in the spring of 1991, reducing its staff of 25 to a core group of five employees. With the 2% royalties Sub Pop received from Nevermind, as part of the buyout of Nirvana's contract when the group signed with DGC, Sub Pop was pulled back from the brink of © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 201 collapse. However, the company's carefully crafted niche had vanished. Sub Pop itself was seen as a sellout. In 1995, the company sold 49 percent of its shares to Warner Bros in exchange for financial backing. Nirvana itself had deeply ambivalent feelings about the fate of Sub Pop and its own transition from a small independent label to a major record company. At a concert shortly after the band signed their deal with DGC, lead singer Kurt Cobain declared to the crowd, "Hello, we're major-label corporate rock sellouts."®3! Having spent several years among the anti-commercial, do-it-yourself grunge crowd in Seattle, the band's members were uncomfortable with their new position as wealthy rock stars. Cobain killed himself in 1994. Though family and friends attributed his suicide to many causes, including chronic pain and drug use, some pointed to Cobain's depression over his fame. One friend said, "Well, | can't really speculate other than what he said to me, which was, he wasn't at all happy about it, success to him seemed like, | think, a brick wall. There was nowhere else to go but down, it was too artificial for him, and he wasn't an artificial person at all." 54 Although they frequently lose their talent to industry heavyweights, indie labels still hold several advantages over major record companies. They are generally smaller, enabling them to respond to changing popular musical tastes more quickly than large companies with more cumbersome processes and procedures in place. This enables them to pick up on emerging trends and bring them to market quickly. Although unable to compete with the distribution and promotion power of the major labels, indie labels can focus on niche markets, tapping into regional trends. For example, hip-hop's initial commercial successes in the late 1970s and early 1980s came through small independent labels such as Tommy Boy and Sugar Hill. Realizing that record executives would find the raw street version of hip-hop unworkable, the labels came up with the idea of using house bands to play with emcees to improve the commercial viability of the genre. An early example of this process was Sugarhill Gang's "Rapper's Delight," which was a worldwide hit." FIGURE 6.17 Artists who have switched from an independent label to a major label midway through their careers include Nirvana, Green Day, and Death Cab for Cutie (shown here). ~~ CRiTics' THO tk kk N THE 15'» ANNUAL Sources: s_bukley/Shutterstock.com © 2023

Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 vanity labels Spin-off indie labels financially backed by one of the major record companies and headed by high-profile artists to create a “label within a label.” FIGURE 6.18 The Beatles “Hey Jude” label. The nature of the independent production process may also prove advantageous. A shorter path from creation of the music to distribution and promotion makes it easier to maintain the artist's original vision. For this reason, many artists prefer to work with independent labels, believing the final product to be more authentic. This argument is also used by some fans of independent labels, who trust companies that only produce one brand of music to adhere to a consistent sound and musical style. Vanity Labels A much smaller trend among major record labels is to allow high-profile recording artists to create their own indie labels with the financial backing of the larger company. Frequently referred to as vanity labels, these are spin-offs of the parent company that enable artists to run “a label within a label” and release music by other performers that they admire. Labels handle the recording side, but distribution is usually still held by an established record company. Reprise Records is seen as the first vanity label. It was founded in 1960 by Frank Sinatra, who was successful enough to set it up and sign his friends and groups he admired. Warner Music eventually assumed control over Reprise. A&M Records took its names from Herb Alpert and Jerry Moss to release Alpert’s single, “The Lonely Bull.” The bet paid off. The song was a major hit for Alpert’s Tijuana Brass—Albert's backing group. But the ultimate example of a vanity label was Apple Records, created by the most dominant musical group of its time. The Beatles wanted control of their music and used their clout to get Capitol/EMI to provide them their own company. Later Beatles albums were published on Apple, rather than Capitol. The group also signed other acts. They found numerous stars including Mary Hopkin, Badfinger, Billy Preston, and James Taylor.” Other vanity labels include Madonna's Maverick, Trent Reznor's Nothing, and Michael Jackson's MJJ. Allowing an artist to create a vanity label benefits a major record label in several ways: It encourages artists to remain with the parent company for longer than they may have otherwise done. It reduces the amount of promotional effort required by the label because fans are likely to be attracted to new music based on the

recommendation of favorite artists. And it increases the likelihood that bands in niche genres will become big moneymakers for the company. However, vanity label projects often prove risky and unsuccessful because the label provides all of the money while the proven artist is responsible for developing new acts, and recent losses in the music industry have caused major labels to cut funding for artist-run ventures. For example, Mariah Carey's label, Crave, ended up dissolving less than a year after it opened. Universal Records Source: Erin Cadigan/Shutterstock.com President Monte Lipman commented, “Back in the day, when the industry was a lot healthier, it was ‘OK, here's $2-$3million. Go start your label and let us know when youre ready to start your first act.’ Those days are absolutely over.”*” But Lipman spoke too soon. Vanity labels exist as a small niche in the 2020s. Rappers and DJs can use them to release their own music and to sponsor new projects that resemble or have something in common with the main artist. They continue to be worth the risk for the sponsoring music label. Key Takeaways e The global music business constitutes a powerful oligopoly—a market condition in which a few firms dominate most of an industry’s production and distribution. Major record labels make up over 65 percent of the music industry. Currently, the three major record labels (known as the Big Three) are Sony Music Entertainment, Universal Music Group, and Warner Music Group. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 203 e Indie record labels are smaller labels that operate without financial assistance from the Big Three and typically produce less commercially viable music. Although they do not have the marketing and promotional power of the major labels, indies have several advantages. They are smaller and more flexible than major labels, enabling them to respond more quickly to trends in the industry. Indies are also able to tap into niche markets, and their simple structure often means that the music stays closer to the artist's original vision. e Major labels often allow high-profile stars to set up their own indie labels, known as vanity labels, because they reflect the personal musical tastes of the high-profile artist. Exercises Choose your favorite musical artist. Do some research on the publishing history of your artist. The consider the following questions: e With what record label did the artist originally sign? e What company is the artist with now? e Can you find any information on the nature of the contract? With just an afternoon of research, you will Know more about the artist than most fans. 6.5 The Future of Music in the 2020s Learning Objectives 1. Trace the changes of music publishing and distribution in the 2000s. 2. Identify trends in music for the 2020s, including streaming, government intervention, publishing rights, and performing. Just a few decades ago, in the mid-1990s, the music industry seemed to have survived a major and turbulent transformation. Vinyl records, the mainstay of music publishing, had been suddenly and almost completely overtaken by first cassette tapes and then compact discs, CDSs. The future was here and record companies were reaping the benefits of sales to consumers who were updating their music collections—buying the same music they already owned!—to update to the latest technological format. In 1999, the total revenue from music sales and licensing peaked at $14.6 billion. Ten years later, the music industry was in shock." Revenue had actually dropped every year in the early 2000s and, by 2010, had been cut in half—plunging to $6.3 billion. What happened?" It is good for students of the 2020s to know the history of today's music technology—a history that began ten years ago and shapes the trends of today. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 MP3 files Compressed digital audio files that are small enough to transfer over the internet while maintaining high audio quality. Napster A centralized online file-sharing system that enabled users to download and share free music. Napster was closed down for copyright infringement in 2000 and relaunched 3 years later as a subscription service. © Beyoncé Gets Real About the Music Industry Beyoncé shares her views on the music business in this short video. View in the online reader The History of the Future As with many aspects of social and cultural life, the future of music can be gleaned from its history. In many ways, American music has been the product of social, cultural, economic, and technological changes over time. CDs to Napster Technology is always developing. Especially so in media. For music back in 1999, the reigning technology, CDs, had taken over because they were smaller and more portable than vinyl albums. You could play them in the car! But they had some disadvantages. They were relatively expensive. You could not purchase one song, only the entire disc. And though they were portable, you could not really take more than one on a walk, for example. Unknown to most in the music industry, new digital technology was being developed that would eliminate these disadvantages and revolutionize digital music storage. In 1989, German company Fraunhofer-Gesellschaft discovered how to compress digital audio to approximately onetenth the size of the original audio with almost no discernible loss in quality to the average listener. The so-called MP3 files (the MP stands for Moving Pictures Experts Group, which is the group that sets the standard for audio and video compression and transmission, and the 3 refers to the most popular layer or scheme with the standard) could be downloaded onto a computer, which were just beginning to be made affordable. Initially done only by a tech-savvy elite, the process of downloading and sharing audio files was a painstaking process because MP3 files were only in the hands of select users, not in a centralized location. In 1999, Northeastern University student Shawn Fanning dropped out of school to complete work on a software project that would simplify finding and downloading MP3 files by any user on the internet." The result was a free downloadable Napster program that transformed peoples home computers into servers for exchanging music files over the internet.

Originally an experiment between Fanning and his friends, the program's popularity spread through word of mouth. By the end of the first week, 15,000 people had downloaded the program. By the end of the year, it was a global phenomenon. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s Music fans were thrilled by their newfound ability to download free songs. But the record labels and musical artists called it piracy. Music was being distrib- FIGURE 6.19 ; o Napster revolutionized the music industry and the laws surrounding it. uted worldwide and no one was being paid. In December 1999, the then-four major record labels, together with the Recording Industry Association of America (RIAA), launched a series of lawsuits against Fanning and his site for copyright infringement. Citing the nonpayment of royalties and the loss of revenue through lost CD sales, the RIAA also claimed that artists would be unwilling to create new songs now that people could obtain the songs for free. In response, Napster argued that it merely provided the software for people to share music files and no copyrighted material appeared on the site itself. In addition, Fanning claimed that the site encouraged people to go out and buy CDs based on the exposure artists received from Napster." The courts disagreed and, by 2000, Napster was shut down as were other peer-to-peer sites. But the digital future was set! iTunes to Spotify 205 = Ovapster Source: Northfoto/Shutterstock.com Once digital music technology was introduced to the world, its domination of the music industry was almost instantaneous. MP3 players were introduced and had several key advantages over CD players. They were smaller and more portable, eliminating the necessity of lugging around bulky CD carrying cases. Whereas CDs can only hold a relatively small amount of data, MP3 players were able to compress thousands of songs onto a single device. The lack of moving parts meant MP3 players could be taken jogging or cycling without the risk of a song skipping every time the user hits a bumpy patch of road. Users were also no longer obligated to buy entire albums; instead, they could pick and choose their favorite songs from a catalog of online music. But from where would people get the music? Steve Jobs, CEO of Apple, was looking for a way to reinvigorate his company. Music would be one of the ways (before the iPhone). In 2001, Apple launched iTunes—a free application for the computer that converted audio CDs into digital music files, organized digital music collections, and played internet radio—and the iPod—a portable media player compatible with the iTunes appliance program software—and both products quickly dominated their markets. In 2003, the company signed deals with all of the

major record labels and launched the iTunes Store, a virtual store that enabled people to buy and download digital music on demand. Within 5 years of its launch, the iTunes Store was the top music seller in the United States. Different technologies developed, such as Windows Media Player and Apple's QuickTime. Applications such as iTunes depended on downloads of music, which consumed much time and computer storage space, likely holding down sales. Technology developed a way around this problem as well. Different companies had begun experimenting with sending music and even live sports over the internet. It was called “streaming” because the content was not downloaded but sent in a continual stream to the listener. In 2002, Last.Fm created an app that would send music to listeners based on users’ musical tastes. Pandora Radio was launched in 2005, soon followed by Soundcloud and Spotify. A business model emerged. Similar to radio, artists would receive part of a royalty payment each time their song was streamed. The streaming company would make money from (1) advertisements played on a free version, and (2) subscription fees if listeners wanted an ad-free Premium service. After artists such as Taylor Swift and Adele complained, royalties were increased to artists. Streaming took off and major companies, such as Apple, Amazon, Google, and Disney, started streaming services. By 2020, Spotify was the top music streaming service followed by YouTube (owned by Google), Pandora, Amazon, and Apple. Record labels and artists are now comfortable with the format. Artists are able to “drop” a song when they wish. Puerto Rican rapper Bad Bunny had more than 8.3 billion streams from fans around the globe in 2020. His album YHLQMDLG—treleased in late February and featuring collaborations with Sech, Anuel AA, and Daddy Yankee—was the number one streamed album as well. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. FIGURE 6.20 The iPod was launched in 2001 with Apple’s iTunes. iPod 2001 Source: Alena Veasey/ Shutterstock.com iTunes A free computer application, first lauched for the Mac computer in 2001 and later expanded to include PCs, that converts audio CDs into digital music files, organizes digital music collections, and plays internet radio. iPod A portable MP3 player, launched by Apple in 2001, that is compatible with iTunes software. The iPod is the best-selling brand of MP3 player on the market.

 The Future Will Be Streamed—With Al The history of the past ten years has led to today's world in which you are able to FIGURE 6.21 get digital music through all of your electronic devices, from home assistants, be IE p g Pe ene such as Amazon Echo and Google Nest, to your cellphone. Data is collected and recommendations are made based on your listening history. According to music industry experts, the 2020s will see more of the same as gains in artificial intelligence (AI) "try to increase how long you stream music, the variety of artists youre interested in, and your reliance on these platforms to help you find what you're looking for in the future."* You pay a premium for the streaming service (or you listen to a lot of ads) and so the platform makes money. And some of those monies go to pay the artists and record labels. For example, Spotify royalties are distributed from revenue collected from ads and premium subscription fees. Artists are paid monthly. When Spotify pays artists, they count up the total number of streams for each of an artist's songs, and determine who owns each song and who distributes it. First, the rights holders are paid. Next, the distributor (often the record label) is paid (and this may be the same as the rights holder). And finally, the artist is paid." And Spotify keeps the rest. —| Source: Chubo - my masterpiece/Shutterstock.com And the future is bright. The music streaming market is predicted to grow by $7.47 billion more during 2021-2025. The optimism comes from the growth in mobile advertisement spending, and as the world comes out of the pandemic, increased use of mobile apps, increase in number of subscription services, and the increase in wearable technology, such as airpods."" Governments Look Into Streaming Not everyone is a fan of streaming. At the end of 2020, Britains government launched an inquiry into the music streaming industry to determine the "economic impact" it has on artists, record labels, and the public.The country's Digital, Culture, Media and Sport Committee (DCMS) announced it will look into the "the business models" specifically of the streaming giants, such as Spotify, Pandora, Apple Music, Amazon Music, and Google Play." The COVID-19 pandemic brought things to a head for many artists, who could not make a living by performing and found that their slice of income from streaming was not enough. As one artist, Nadine Shah, wrote, "Music streaming makes major labels rich, while musicians

like me go broke.” She notes that musicians receive only a percentage of the profits from streaming, not a direct payment for use. Artists with small, loyal followings lose in such a system. Shah says, ‘Streaming only really works for superstars and super record labels. Instead of receiving a direct amount per sale, as with downloads or physical purchases, it’s a ‘winner-takes-all’ system.” Ryan Cooper offers a similar perspective: “As I write this article, I am listening to the band TesseracT on Spotify. The service is quite a bargain for me—I can listen to virtually any record ever made, for just $9.99 a month. But it's not such a great deal for TesseracT, which gets just $0.00348 for each song of theirs I play. If I listened to their album "Sonder" on continuous repeat 24 hours a day for the next year straight, they would receive just $355.90.” Cooper calls for the U.S. government to look into streaming services as well.” Music industry executives fear similar inquiries will be taken up by other governments. Said one executive, “Expect contagion as many more major music markets are called up in front of their respective governments ...as politicians seek to establish (a) whether the streaming model is fair and (b) if it's not, whether intervention is merited.” The United Kingdom, for example, looked carefully at whether streaming was fair to artists. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 6 Music in the 2020s 207 Publishing Rights Are Big Business The 2020s started with a blockbuster announcement. Folk and rock music star Bob Dylan, who had been making albums for more than 50 years, sold his entire FIGURE 6.22 A ; ; js Taylor Swift during her 2009 Fearless concert music catalogue to Universal for an estimated $600 million. In other words, Dylan tour. She lost control of the songs on “Fearless” sold the copyrights for the recordings of all his songs and the future use of those and re-recorded the album. songs—including classics like “Blowin' in the Wind,” “The Times They Are AChangin,” and “Like a Rolling Stone." Just the week before, Stevie Nicks of Fleetwood Mac had sold her catalog to an independent publisher for $80 million. Music catalogs are part of the future. When artists are just starting out, they often do not think of such future earnings. Many music contracts with artists split up the catalog, with artists owning the copyrights for their recordings of the songs but the publisher owning the copyright for the song itself (so they can allow others to use the song). Streaming (and low interest rates) made these acquisitions possible. Dylan, Hicks, and other artists in the twilight of their careers can earn huge amounts of money in the short term while the music companies (borrowing the money with low interest rates) bet that they will make that money back and more in the years of streaming ahead, long after the artists have died. Taylor Swift was a naive artist when she signed her first contracts and lost entire control of her early catalog. In 2020, she learned that many of the rights to her first six albums had been sold by her former manager. Swift vowed to fight back. With no legal right to regain her early works, she began re-recording all the albums as new productions—which she then made sure to own.” Publishing catalogues are definitely established as money makers for artists and music companies. Said one music executive, the purchase of a catalogue “is a long-term investment relying on the assumption that hit songs will continue to command attention for decades. Given the competition between potential purchasers right now, it's a great time to be an established songwriter with a catalogue to sell.” Source: Everett Collection/ Shutterstock.com Taylor Swift on Publishing Rights In a statement on Twitter, Swift wrote: “I’ve spoken a lot about why I’m remaking my first six albums, but the way I’ve chosen to do this will hopefully help illuminate where I’m coming from. Artists should

own their own work for so many reasons, but the most screamingly obvious one is that the artist is the only one who really *knows* that body of work.”!”4 Livestreaming, Live Performances, Twitch, and Clubhouse During the COVID-19 pandemic, live musical performances were canceled around the world. Artists needed to find some way to communicate with their audiences—and make a living. Some of the creative ways to bring artists and fans together will continue throughout the 2020s. For example, livestreaming is a vastly easier way than touring for musical groups to perform. Though many artists greatly miss live performing in concert halls and stadiums, livestreaming will remain as an additional force in the music world. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 A kind of corollary development during the pandemic was virtual “meet ups” between artists and fans that made direct relationships possible. For example, Clubhouse was developed as a direct response to the limitations of the pandemic. When it was created in 2020, Clubhouse was an invitation-only social media app that allowed for conversations in “rooms” that can hold groups of up to 5,000 people. Though it started as a more tech-oriented space, with appearances by Mark Zuckerberg of Facebook and Elon Musk of Tesla, performers, such as Drake, found it to be a way to interact directly with audiences in ways that even a live performance could not. Music executives predict that other performers will pursue such interactions and other apps will develop. “Technology will continue to enable an increasingly direct relationship between artists and their fans,” one said. “For example, providing access to exclusive content, physical and virtual merch drops, and livestreaming concerts, as well as the ability for fans to communicate more directly, both with artists and with each other.” Said another, “After all these years of success in music streaming with Amazon, Apple, and Spotify, it's still largely impossible to directly pay for your favorite artists, nor can you communicate with them. You're seeing companies like Twitch make impressive moves into this space; MixCloud is also fostering direct relationships with curators. There's going to be more of that ... Fans want to express their love to their artists directly, not via a platform.” Key Takeaways e The introduction of digital music technology and peer-to-peer file sharing in 1999 changed the nature of the music industry. Websites, such as the Napster service, which enabled users to share free music, were shut down for piracy but pointed to the future of digital music. e Streaming music has emerged as the dominant music distribution method in the 2020s with Spotify leading a competitive landscape. e Future trends include enhanced streaming; government inquiries into the equity of streaming; a focus on music publishing rights; and attempts by artists to reach out to fans directly through livestreaming, live concerts, and social media apps. Exercises 1. Think of your preferred music streaming service. What does that service know about your musical tastes? Then think about your preferred music streaming device, such as your cellphone, Amazon Echo, or other. Why do you think those devices carry

music to you? 2. Do a search: “Taylor Swift on streaming.” What can you learn of Swift’s stormy relationship with streaming? 6.6 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. How did Tin Pan Alley influence the development of popular music? How did the music that came out of Tin Pan Alley differ from classical music? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 b. What are some of the technological developments that influenced the growth of popular music? How did they assist its progress? c. What genres of music developed throughout the 20th century? What musical elements characterize each genre? 2. Questions for Section 3 a. What cultural factors influenced the popular music industry in the 20th century? b. How did music influence culture in the 20th century? How are music and culture interrelated? 3. Questions for Section 4 a. What is a record label? What are the Big Three record labels? b. What are the main differences between major labels and indie labels? What are the advantages and disadvantages of each? c. Why did vanity labels originate? 4. Questions for Section 5 a. How did peer-to-peer sharing networks affect the music business when they were first introduced? How did digital music progress from users downloading music illegally to purchasing from online music stores? b. What is streaming? How has it disrupted the music industry? c. What are publishing rights and why are they important? Critical Thinking Questions Does music primarily reflect or influence cultural and social change? What was the importance of the transition from CDs to peer-to-peer file sharing? What is the most significant trend in music and why? Musicians have complained about streaming music. Why? How have social and political factors influenced musical tastes throughout the past century? Career Connection Although many traditional music industry careers were upended by the decline of CDs and the coming of streaming, changes within the industry have created new opportunities. As artists turn away from recorded music and focus on live performances and livestreaming, demand for concert tickets should continues to rise. Indie artists will play for smaller audiences perhaps creating even more venues. Was @ SS e Journalism and communication majors often find jobs in marketing and promotion. Research the promotion departments of big concert venues, such as Radio City Music Hall, and smaller local venues. What positions do you see? e How might you prepare for such positions while in college? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

24. 25. 26. 27. 28. 29. 30. 31. 32. Endnotes

. Joe Coscarelli, "Billie Eilish Is Not Your Typical 17-Year-Old Pop Star. Get Used to Her," The New York Times, March 28, 2019, https:/Awww.nytimes.com/201 9/03/28/arts/music/billie-eilishdebut-album.html. Sarah Bahr, “Billie Eilish Is in the Mood for Love (and a Weighted Blanket), The New York Times, February 23, 2021, https:// www.nytimes.com/2021/ 02/23/arts/music/billie-eilish-favorites.html. John Shepherd, Continuum Encyclopedia of Popular Music of the World (New York: Continuum, 2003), 483. Ted Gioia, The History of Jazz 3rd ed. (New York: Oxford University Press), 2021. “Early Years: The Earliest Days of the Electric Guitar,” Rickenbacker International Corporation, June 22, 2010, http:// Awww.rickenbacker.com/history_early.asp; Mary Bellis, “The History of Guitar and Electric Guitar,” About.com Guide, http:// inventors.about.com/od/gstartinventions/a/ guitar_2.htm. "Radio in the 1930s," PBS, March 2021, https://www.pbs.org/opb/ historydetectives/feature/radio-in-the- 1930s/. Alan Lomax, Alan Lomax: Selected Writings 1934-1997, ed. Ronald D. Cohen (New York: Routledge, 2008), 102. Tom Genova, “Number of TV Households in America,” Television History - The First 75 Years, http:/Awww.tvhistory.tv/Annual_TV_Households_50-78.JPG. David Szatmary, Rockin’ in Time: A Social History of Rock and Roll (Upper Saddle River, NJ: Prentice Hall, 2010), 16. David Szatmary, Rockin’ in Time: A Social History of Rock and Roll (Upper Saddle River, NJ: Prentice Hall, 2010), 16. . “Alan Freed” History-of-rock.com, http://www.history-of-rock.com/ reed.htm. “Alan Freed” History-of-rock.com, http://www.history-of-rock.com/ reed.htm. “Biography,” Elvis Presley: Official Site of the King of Rock ’n’ Roll, http://www.elvis.com/about-the-king/biography_.aspx. Jonathan Gould, Can’t Buy Me Love: The Beatles, Britain, and America (New York: Harmony Books, 2007), 3-4. “The Rolling Stones,” The Official Ed Sullivan Site, http://www.edsullivan.com/artists/the-rolling-stones. “Berry Gordy Jr. Biography,” Encyclopedia of World Biography, http://www.notablebiographies.com/Gi-He/Gordy-Jr-Berry.html. “Bob Dylan,” PBS.org: American Roots Music: The Songs & the Artists, http://www.pbs.org/americanrootsmusic/ pbs_arm_saa_bobdylan.html. Dwight Rounds, The Year the Music Died: 1964-1972: A Commentary on the Best Era of Pop Music, and

an Irreverent Look at the Musicians and Social Movements of the Time (Austin: Bridgeway Books, 2007), 292. Tom Wolfe, “The ‘Me’ Decade and the Third Great Awakening,” New York Magazine, August 23, 1976, http://nymag.com/news/features/45938/. “Making ends meet in the 70s,” BBC News Magazine, June 7, 2007, http://news.bbc.co.uk/2/hi/uk_news/magazine/6729847.stm. . Marcus Gray, The Clash: Return of the Last Gang in Town (London: Helter Skelter, 2001), 147. . Joanna Demers, “Sampling the 1970s in Hip-Hop,” Popular Music 21 (2003): 41-56. . Lindsay Zoladz, "For Pop Stars in Their 20s, It’s Totally the ’90s All Over Again," The New York Times, April 26, 2020. https://www.nytimes.com/2020/04/26/arts/music/y2k-trl-pop-music.html. "The Weekend," Biography, February 9, 2021, https://www.biography.com/musician/the-weeknd. "Roots of African American Music," Smithsonian, 2020, https://www.si.edu/spotlight/african-american-music/roots-ofafrican-american-music. Richard Weingroff, “Highway History: The Road to Civil Rights: The Black Migration,” U.S. Department of Transportation Federal Highway Administration, April 7, 2011, http://www.fhwa.dot.gov/highwayhistory/road/ s10.cfm. “Racial Tensions in Omaha: African American Migration” Nebraskastudies.org, June 25, 2010, http://www.nebraskastudies.org/0700/stories/ 0701_0131.htmI. “The Great Migration,” Emerging Minds, January 31, 2005, http://emergingminds.org/The-Great-Migration.html. David Szatmary, Rockin’ in Time: A Social History of Rock and Roll (Upper Saddle River, NJ: Prentice Hall, 2010), 4. “Chicago Blues Guitar Story,” tar.com, http:/Awww.chicagobluesguitar.com. Brenda J. Gilcrest, “Detroit’s 1943 Race Riot, 50 Years Ago Today, Still Seems Too Near,” Detroit Free Press, June 20, 1993. “Berry Gordy Jr.,” Michigan Rock and Roll Legends,” http://www.michiganrockandrolllegends.com/Default.aspx?name=BERRYGORDY. ChicagoBluesGui© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. Deena Zaru and Lakeia Brown, "Hip-hop has been standing up for Black ives for decades: 15 songs and why they matter," ABC News, July 12, 2020, https://abcnews.go.com/Entertainment/hip-hop-standingblack-lives-decades-15-songs/story?id=7 1195591. David Szatmary, Rockin’ in Time: A Social History of Rock and Roll (Upper Saddle River, NJ:

Prentice Hall, 2010), 57. Wiliam Grimes, “Bob Marcucci, 81, Backer of Fabian and Frankie Avalon,” New York Times, March 18, 2011, http://query.nytimes.com/gst/ ullpage.html?res=9A01 EEDA1 ESEF93BA25750C0A9679D8B63. Associated Press, “Dirty Song Lyrics Can Prompt Early Teen Sex,” MSNBC, August ts 2006, http:// www.msnbc.msn.com/id/ 14227775/. Dan Collins, “How Big Was the King?” CBS News, August 7, 2002, http:/Awww.cbsnews.com/ stories/2002/08/07/entertainment/ main517851.shtml. Dennis Hall and Susan G. Hall, American Icons: An Encyclopedia of the People, Places, and Things That Have Shaped Our Culture Volume 1 (Greenwood, 2006), 134. “Elvis Presley,” —_ History-of-rock.com, http://www.history-of-rock.com/ elvis_presley.htm. “Ray Charles,” Hollywood Walk of Fame, http://www.walkoffame.com/ ray-charles. “Jerry Lee Lewis Records ‘Great Balls of Fire’ in Memphis, Tennessee,” History.com: This Day in History: October 8, 1957, http://www.history.com/this-day-in-history/jerry-lee-lewis-recordsquotgreat-balls-of-firequot-in-memphis-tennessee. "50 Greatest Rap Songs About Sex," Complex, September 30, 2020, https://www.complex.com/music/the-greatest-rap-songs-aboutsex/. David Szatmary, Rockin’ in Time: A Social History of Rock and Roll (Upper Saddle River, NJ: Prentice Hall, 2010), 26. Dan Crane, “Cover Me: Introducing the Instant Tribute,” New York Times, March 27; 2005, http://www.nytimes.com/2005/03/27/arts/ music/ 27cran.html. Peter Buckley, The Rough Guide to Rock (Rough Guides, 2003), 603-604. Sasha Geffen, "How Pop Music Broke the Gender Binary," The Paris Review, April 16, 2020, https://www.theparisreview.org/blog/2020/04/16/ how-pop-music-broke-the-gender-binary/. "What Is a Record Label?" Exploration, 2018, https://exploration.io/whatis-a-record-label/ #:~:text=Record labels began emerging in,the industry: he Thomas A. Sebastian Watzinger, "Music Labels: What Are They And A Review Of The Top Record Labels," Music Gateway, May 5, 2020, https://Awww.musicgateway.com/blog/how-to/music-labels-top-record-labels. "Market Share of Record Companies in the United States, Statista, January 2021, https://www.statista.com/ statistics/317632/market-sharerecord-companies-label-ownership-usa/. “Rock and Roll Timeline,” The History of Rock ’n’ Roll, October 15, 2009, http://www. history-of-rock.com/ rock_and_roll_timeline.htm. Chris Norris, “Ghost of Saint Kurt,” Spin, April 2004, 57-63. Sub Pop Records, “About Us,” April 2,

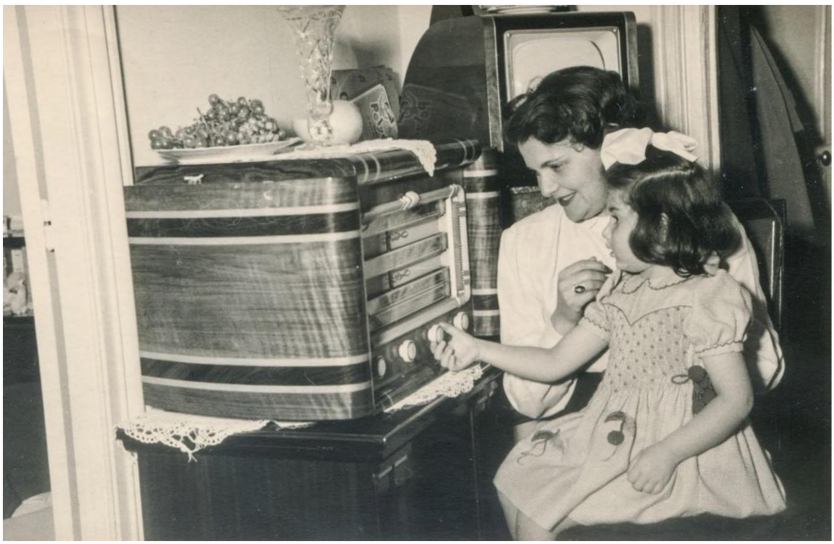
2008, http://www.subpop.com/ about. Benjamin Kunkel, “Stupid and Contagious,” New York Times, May 6, 2007, http://www.nytimes.com/2007/05/06/books/review/Kunkel.t.htm. Marc Covert, "Interview with Greg Sage," Smokebox, 2003, http://www.smokebox.net/archives/interviews/sage801 .html. Rhome Anderson, “Hip to Hip-Hop,” Washington Post, February 19, 2006, http://www.washingtonpost.com/wp-dyn/content/article/2006/02/ 16/AR2006021602077.htmI. Chuck Rothman, "Vanity Record Labels," Great But Forgotten, February 10, 2019, http://greatbutforgotten.blogspot.com/201 9/02/vanity-recordlabels-music.html. Associated Press, “Record Cos. Wary of Vanity Label Deals,” Jacksonville (FL) First Coast News, June 28, 2004, http://www.firstcoastnews.com/ news/strange/news-article.aspx?storyid=20660. "Vanity Labels," Soundshots, December 29, 2020, https://www.thesoundshots.com/articles/curiosities/vanity-labels/. "How Is Streaming Changing the Music Industry?" MN2S, July 10, 2020, https://mn2s.com/news/label-services/what-is-streaming-musicchanged-industry/. David Goldman, “Music’s Lost Decade: Sales Cut in Half,” CNN, February 3, 2010, _http://money.cnn.com/2010/02/02/news/companies/napster_music_industry/index.htm. T. C. Doyle, “Shawn Fanning, Founder, Napster,” CRN, November 10, 2000, http://www.crn.com/news/channel-programs/18834885/shawnanning-founder-napster.htm;jsessionid=nqMTTQpakxKozxhpf778kw**.ecappj01. Sarah Riedel, “A Brief History of Filesharing: From Napster to Legal Music Downloads,” Associated Content from Yahoo, February 24, 2006, http://www.associatedcontent.com/article/20644/a_brief_his‘ory_of_filesharing_from_pg2.html?cat=15. Sarah Riedel, “A Brief History of Filesharing: From Napster to Legal Music Downloads,” Associated Content from Yahoo, February 24, 2006, http://www.associatedcontent.com/article/20644/a_brief_his‘ory_of_filesharing_from_pg2.html?cat=15.

64. 65. 66. 67. 68. 69. 70. 71. Chapter 6 Music in the 2020s David Kravets, “File Sharing Lawsuits at a Crossroads, After 5 Years of RIAA Litigation,” Wired, September 4, 2008, http:// www.wired.com/ threatlevel/2008/09/proving-file-sh/. Martyn Williams, “Timeline: iTunes Store at 10 Billion,” Computerworld, February 24, 2010, http://www.computerworld.com/s/ article/916201 8/ Timeline_iTunes_Store_at_10_billion. "Share of consumers who used selected music streaming services," Statista Jan. 8, 2021, https:/Avww.statista.com/statistics/758875/ consumers-use-music-streaming-download-services/#:~:text=In 2020, the most popular,accessing the platform for free. "The Trends that Shaped Streaming in 2020," Spotify, December 1, 2020, https://newsroom.spotify.com/2020-12-01/the-trends-thatshaped-streaming-in-2020/. "Music Trends to Look for in 2021," Victrola, March 2021, https://victrola.com/blogs/articles/music-industry-trends-to-look-for-in-2021. Ennica Jacob, "How much does Spotify pay per stream?" Business Insider, February 24, 2021, https:// www.businessinsider.com/how-muchdoes-spotify-pay-per-stream#:~:text=Spotify royalties are specifically distributed,song and who distributes it. "Global Music Streaming Market, 2021-25," Businesswire, March 28, 2021, https://www.businesswire.com/ news/home/20210323005840/en/ Global-Music-Streaming-Market-2021 -2025-Market-is-Poised-to-Growby-7.47-Billion-Progressing-at-a-CAGR-of-19--- ResearchAndMarkets.com#:~:text=The music streaming market is,in number of subscription services. Carly Page, "U.K. Government To Investigate The “Economic Impact” Of Music Streaming," Forbes, October 6, 2020, https://www.forbes.com/ sites/carlypage/2020/10/16/uk-government-to-investigate-the-economicimpact-of-music-streaming/?sh=44c79ded31 8f. 72 73. 74. 75. 76. 77. 78. 79. . Nadine Shah, "Music streaming makes major labels rich, while musicians like me go broke, The Guardian, December 3, 2020, https://www.theguardian.com/commentisfree/2020/dec/03/music-streaming-majorlabels-musicians-uk-government. Ryan Cooper, "The Case for Music.gov," The Week, March 26, 2021, https:// theweek.com/articles/973964/case-musicgov. Sam Blake, "'More Songs, But Not More Streams': Former Spotify Executive on the Future of Music Technology," Dot.La,Dec 23 2020, https://dot.la/ music-tech-trends-2021 -2649625035/particle-4. Ben Sisario, "Bob

Dylan Sells His Songwriting Catalog in Blockbuster Deal," The New York Times, December T; 2020, https://www.nytimes.com/2020/12/07/arts/music/bob-dylan-universal-music.html. Robert Hart, "Taylor Swift To Start Releasing Re-Recorded Music After Back Catalog Was Sold, Hints At Drop Date," Forbes, February 11, 2021, https://www.forbes.com/sites/roberthart/2021/02/1 1/taylor-swiftto-start-releasing-re-recorded-music-after-back-catalog-was-sold-hintsat-drop-date/?sh=478decd31 265. Sam Blake, "'More Songs, But Not More Streams': Former Spotify Executive on the Future of Music Technology," Dot.La, Dec 23 2020, https://dot.la/music-tech-trends-2021 -2649625035/particle-4. Taylor Swift [@taylorswift13]. Twitter, Feb 11 2021, https://twitter.com/taylorswift13/status/1359854050544615425?cxt=HHwWgoCOObuDIt8IAAAA. Steven Kurutz, "Join Clubhouse! Umm, What Is Clubhouse?" The New York Times, February 20, 2021, https:/Awww.nytimes.com/2021/02/20/athome/clubhouse-app-explainer.html. . Sam Blake, "'More Songs, But Not More Streams': Former Spotify Executive on the Future of Music Technology," Dot.La,Dec 23 2020, https://dot.la/music-tech-trends-2021 -2649625035/particle-4. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 7 Radio in the 2020s 7.1 Can Radio Survive a World of Remote Work? When television was first created, people predicted the death of radio. Why would people just listen to a box when they could listen and watch images on a box? But radio survived. When the internet was first created, people predicted the death of radio. Why would people listen to a box when they could stream any music from a box? But radio survived. And in 2020, as the COVID-19 pandemic closed businesses around the world—meaning that millions of people would no longer be listening to the radio in the car—people are predicting, once again, the death of radio. Or, in the more dramatic words of a magazine headline, “2020 Is the Year That Radio Hits a ‘Proverbial Iceberg, Survey Says.”™ FIGURE 7.1 Mother and child tuning in a radio station. The original radios were larger than some televisions. wm i paes i Ps | n A a) aaa Source: Elzbieta Sekowska/Shutterstock.com The argument is sobering. The pandemic brought a host of challenges for radio. Not only did the pandemic bring a halt to the morning and evening commute of listeners, it may have changed the very nature of work. People and businesses have seen the value of, at least some, remote work. Those morning commutes may not be coming back. And in the home, the pandemic led to even more competition for radio. The purchase of digital home assistants, which stream music and news, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



 radio Communication through the use of radio waves. telegraph Early communication technology that used wires to transmit messages through a series of clicks. soared. Netflix, Amazon, HBO+, Disney +, and other services increased and enhanced their streaming. And that streaming may end up filling the cars of the future. The 2020 article did offer the hopeful words of analyst Derek Viita about radio: “It’s convenient: no need for a separate device [or] cord to connect a device; no need to spend time to actively choose a specific song or artist; no need to think about whether the commute would be long enough to hear all the content (e.g. an entire podcast),” Viita said. “It’s also utilitarian—it has all the information they need, they feel productive by catching up on news/current affairs, they can learn what's trending.” The future will tell. This chapter will show how the inherent flexibility and intimacy of radio has allowed it to adapt to new market trends and cultural change. Indeed, a study of radio is a study of the continually changing nature of media and culture. 7.2 A History of Radio Learning Objectives Identify the major technological changes in radio as a medium since its inception. Explain the importance of the Radio Act and the Communications Act. Explain the defining characteristics of radio’s Golden Age. Describe the rise of Top 40 stations, FM radio, and public radio. Introduce consolidation and satellite radios, trends that continue into the 2020s. Cn a= er oS At its most basic level, radio is communication through the use of radio waves. This includes radio used for person-to-person communication as well as radio used for mass communication. Both of these functions are still practiced today. Although most people associate the term radio with radio stations that broadcast to the general public, radio wave technology is used in everything from television to cell phones, making it a primary conduit for person-to-person communication. The Invention of Radio Long-distance electronic communication has existed since the middle of the 19th century. The telegraph communicated messages through a series of long and short clicks. Cables across the Atlantic Ocean connected even the far-distant United States and England using this technology. By the 1870s, telegraph technology had been used to develop the telephone, which could transmit an individual's voice over the same cables used by its predecessor. Guglielmo Marconi is often credited as the

inventor of radio. As a young man living in Italy, Marconi read a biography of Hienrich Hertz, who had written and experimented with early forms of wireless transmission. Marconi then duplicated Hertz's experiments in his own home, successfully sending transmissions from one side of his attic to the other." He saw the potential for the technology and approached the Italian government for support. When the government showed no interest in his ideas, Marconi moved to England. By 1896, he had a patent on his device.“ © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 7 Radio in the 2020s 215 When Marconi popularized wireless technology, contemporaries initially viewed it as a way to FIGURE 7.2 allow the telegraph to function in places that could not be connected by cables. Early radios acted Guglielmo Marconi as devices for naval ships to communicate with other ships and with land stations. The focus was developed an early version of the wireless radio. on person-to-person communication. The potential for radio broadcasting—sending messages to a large group of potential listeners—soon revolutionized mass media. Broadcasting Arrives Oddly, broadcasting has its roots in the telephone. As early as the 1880s, people relied on telephones to transmit news, music, church sermons, and weather reports. In Budapest, Hungary, for example, a subscription service allowed individuals to listen to news reports and fictional stories on their telephones. Around this time, telephones also transmitted opera performances from Paris to London. In 1909, this innovation emerged in the United States as a pay-per-play phonograph service in Wilmington, Delaware. This service allowed subscribers to listen to specific music recordings on their telephones." Source: Library of Congress, LCRadio changed all that. In 1906, Massachusetts resident Reginald Fessenden initiated the first US262-39702 radio transmission of the human voice, but his efforts did not develop into a useful application." Ten years later, Lee de Forest used radio in a more modern sense when he set up an experimental radio station, 2XG, and broadcast to New York City." The technology needed to build a radio transmitter and receiver was relatively simple, and the A Brief History of Radio knowledge to build such devices soon reached more of the public. Amateur radio operators quickly This video goes over the crowded the airwaves, broadcasting messages to anyone within range. By 1912, government regula- history of the radio. tions, such as licenses and limited broadcast ranges, were required so stations did not drown each other out. This regulation also gave the president the power to shut down all stations, a power notably exercised in 1917 upon the United States' entry into World War I—to keep amateur radio operators from interfering with military use of radio waves for the duration of the war. Radio's Commercial Potential View in the online reader After World War I ended, the radio ban was lifted in 1919. A number of small stations began operating using

technologies that had developed during the war. Many of these stations developed regular programming that included religious sermons, sports, and news. As early as 1922, Schenectady, New York's WGY broadcast over 40 original dramas, showing radio's potential as a medium for drama. The WGY players created their own scripts and performed them live on air. This same groundbreaking group also made the first known attempt at television drama in 1928."! Radio technology was so pervasive that even businesses, such as department stores, had their own stations. However, these stations did not advertise in a way that the modern radio listener would recognize. Early radio advertisements consisted only of a “genteel sales message broadcast during ‘business’ (daytime) hours, with no hard sell or mention of price.”"” In fact, radio advertising was originally considered an unprecedented invasion of privacy, because—unlike newspapers, which were bought at a newsstand—radios were present in the home and spoke with a voice in the presence of the whole family.” However, the social impact of radio was such that within a few years advertising was readily accepted on radio programs. Advertising agencies even began producing their own radio programs named after their products, such as the Bell Telephone Hour. At first, ads ran only during the day, but as economic pressure mounted during the Great Depression in the 1930s, local stations began looking for new sources of revenue, and advertising became a normal part of the radio soundscape.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

networks Originally groups of radio stations that shared the same programming, these became large broadcasting corporations in control of radio programming. variety show A radio program genre that generally revolved around a host and cast that participated in sketch-comedy and musical numbers. FIGURE 7.3 A family sits around the radio cabinet which is part of the living room's furnishings. Source: Everett Collection/Shutterstock.com Not long after radio's broadcast debut, large businesses saw its potential profitability and formed networks. The same content could be broadcast over different stations, reaching multiple audiences. In 1926, RCA started the National Broadcasting Network (NBC), which was divided into Red and Blue networks. Two years after the creation of NBC, the United Independent Broadcasters became the Columbia Broadcasting System (CBS) and began competing with the existing Red and Blue networks." Although early network programming focused mainly on music, it soon developed to include other programs. Among these early innovations was the variety show. This format generally featured several different performers introduced by a host who segued between acts. Variety shows included styles as diverse as jazz and early country music. At night, dramas and comedies such as The Shadow, The Lone Ranger, and Fibber McGee and Molly filled the airwaves. News, educational programs, and other types of talk programs also rose to prominence during the 1930s." The Radio Act and the Communications Act Once again, however, the airwaves were becoming crowded. In the mid-1920s, profit-seeking companies such as department stores and newspapers owned a majority of the nation's broadcast radio stations, which promoted their owners' businesses."*! Nonprofit groups such as churches and schools opened even more stations. As the number of radio stations outgrew the available frequencies, interference became a problem and the government again stepped into the fray. The lobbying was intense. The Radio Act of 1927 established the Federal Radio Commission (FRC) to oversee regulation of the airwaves and a year after its creation, the FRC reallocated station bandwidths to correct interference problems. Business lobbying had proved successful. The commercial underpinning of broadcasting was established. The FRC identified 40 high-powered channels—and set aside 37 of these for the

commercial broadcast network affiliates. Lower-powered bandwidth channels went © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 7 Radio in the 2020s 217 to non-profit stations that had to share the frequencies; this meant that as one station went off the air at a designated time, another one began broadcasting in its place. The Radio Act of 1927 allowed major networks such as CBS and NBC to gain a 70 percent share of U.S. broadcasting by the early 1930s, earning them $72 million in profits by 1934." At the same time, nonprofit broadcasting fell to only 2 percent of the market."" In protest of the favor that the 1927 Radio Act showed toward commercial broadcasting, struggling nonprofit radio broadcasters created the National Committee on Education by Radio to lobby for more outlets. Basing their argument on the notion that the airwaves—unlike newspapers—were a public resource, they asserted that groups working for the public good should take precedence over commercial interests. The Communications Act of 1934 did nothing to help the non-profits. But it was consequential. Federal It created the Federal Communications Commission (FCC) and ushered in a new era of govern- Communications ment regulation. Among these was the 1938 decision to limit stations to 50,000 watts of Commission (FCC) broadcasting power, allowing for more local stations." And as a result of FCC anti-monopoly rul- Federal commission ings, RCA was forced to sell its NBC Blue network. This spun-off division became the American a Broadcasting Corporation (ABC) in 1943." industtos. Another significant regulation with long-lasting influence was the 1949 Fairness Doctrine, a rule stating that if broadcasters editorialized in favor of a position on a particular issue, they had to give equal time to all other reasonable positions on that issue. This tenet came from the notion that i hesi bli d th h hould th h blic i required station owners to the airwaves were a public resource and that they snould thus serve the public in some way. allocate equal time to Although the regulation remained in effect until 1987, the impact of its core concepts are still opposing points of view. debated. Fairness Doctrine A 1949 FCC ruling that The Golden Age of Radio The so-called Golden Age of Radio occurred between 1930 and the mid-1950s. Because many associate the 1930s with the struggles of the Great Depression, it may seem contradictory that such a fruitful cultural occurrence arose during this decade. However, radio lent itself to the era. After the initial purchase of a receiver, radio was free and so provided an inexpensive source of

entertainment that replaced other, more costly pastimes, such as going to the movies. Radio also presented an easily accessible form of media that existed on its own schedule. Unlike reading newspapers or books, tuning in to a favorite program at a certain time became a part of listeners' daily routine because it effectively forced them to plan their lives around the dial. During the Great Depression, radio became so successful that another network, the Mutual Broadcasting Network, which would compete with NBC, CBS, and eventual ABC networks, creating a total of four national networks."" As the networks became more adept at generating profits, their broadcast selections began to take on a format that later evolved into modern television programming. Serial dramas and programs that focused on domestic work aired during the day when many women were at home. Advertisers targeted this demographic with commercials for domestic needs such as soap." Because they were often sponsored by soap companies, daytime serial dramas soon became known as soap operas. Some modern televised soap operas, such as Guiding Light, which ended in 2009, actually began in the 1930s as radio serials." During the evening, many families listened to the radio together, much as modern families later gathered for television's prime time. Popular evening comedy variety shows such as George Burns and Gracie Allen's Burns and Allen, the Jack Benny Show, and the Bob Hope Show all began during the 1930s. These shows featured a central host—for whom the show was often named—and a series of sketch comedies, interviews, and musical performances, not unlike contemporary programs such as Saturday Night Live. Performed live before a studio audience, the programs thrived on a certain flair and spontaneity. Later in the evening, so-called prestige dramas such as Lux Radio Theater and Mercury Theatre on the Air aired. These shows featured major Hollywood actors recreating movies or acting out adaptations of literature." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 7.4 Many prime-time radio broadcasts featured film stars recreating famous films over the air. Source: Library of Congress, Prints & Photographs Division, Farm Security Administration/Office of War Information Black-and-White Negatives, LC-USE6-D-010239
Instant News in the Golden Age Another aspect of radio's Golden Age: By the late 1930s, the popularity of radio news broadcasts had surpassed that of newspapers. Radio's ability to emotionally draw in its audiences made for news that evoked stronger responses than newspapers. For example, the infant son of famed aviator Charles Lindbergh was kidnapped and and found murdered in 1932. Radio networks set up mobile stations that covered the sensational events as they unfolded, broadcasting nonstop for several days and keeping listeners updated on every detail while tying them emotionally to the outcome." As recording technology advanced, reporters gained the ability to record events in the field and bring them back to the studio to broadcast over the airwaves that very day. One early example: In 1937, a German passenger blimp, the Hindenburg, exploded into flames while attempting to land in New Jersey, killing 37 passengers. Radio journalist Herb Morrison was already on the scene to record the descent, capturing the fateful crash. The entire event was later broadcast, including the sound of the exploding blimp, providing listeners with an unprecedented emotional connection to a national disaster. Morrison's exclamation "Oh, the humanity!" became a common phrase of despair after the event."® Radio news became even more important during World War II, when programs such as Norman Corwin's This Is War! sought to bring more sober news stories to a radio dial dominated by entertainment. The program dealt with the realities of war in a somber manner; at the beginning of the program, the host declared, "No one is invited to sit down and take it easy. Later, later, there's a war on.""® In 1940, Edward R. Murrow, a journalist working in England at the time, broadcast firsthand accounts of the German bombing of London, giving Americans a sense of the trauma and terror that the English were experiencing at the outset of the war."" Radio news outlets were the first to broadcast the attack on Pearl Harbor that propelled the United States into World War II in 1941.78! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

D-10239
2

 FIGURE 7.5 The fatal explosion of the Hindenburg blimp was reported first by radio. yr Source: Everett Collection/Shutterstock.com Television Arrives and Radio Adapts A great deal of radio's success as a medium during the 1920s and 1930s was due to the fact that no other medium could replicate it. This changed in the late 1940s and early 1950s as television became popular. A 1949 poll of people who had seen television found that almost half of them believed that radio was doomed.”” Television sets had come on the market by the late 1940s, and by 1951, more Americans were watching television during prime time than ever” Famous radio programs such as The Bob Hope Show were made into television shows, further diminishing radio's unique offerings. Surprisingly, some of radio's most critically lauded dramas launched during this period. Gunsmoke, an adult-oriented Western show (that later become television's longest-running show) began in 1952; crime drama Dragnet, later made famous in both television and film, broadcast between 1949 and 1957; and Yours Truly, Johnny Dollar aired from 1949 to 1962, when CBS canceled its remaining radio dramas. However, these respected radio dramas were the last of their kind." Although radio was far from doomed by television, its Golden Age was. But radio adapted. Radio networks abandoned the dramas and variety shows that television could do better but it pivoted, in modern terms, to the form it could still do better than any other mass medium: play music. Stations developed shows that played records on the air. As strictly music stations began to rise, new innovations to increase their profitability appeared. One of the most notable and far-reaching of these innovations was the Top 40 station, a concept that supposedly came from watching jukebox patrons continually play the same songs." Stations played relatively new songs over and over. Robert Storz and Gordon McLendon began adapting existing radio stations to fit this new format with great success. In 1956, the creation of limited playlists further refined the format by providing about 50 songs that disc jockeys played repeatedly every day. By the early 1960s, many stations had developed limited playlists of only 30 songs. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

220 Understanding Media and Culture in the 2020s border stations Stations located just over the United States—Mexico border that broadcast into the United States without being subject to its regulations. Another musically fruitful innovation came with the increase of Black disc jockeys and programs created for Black audiences. Because its advertisers had nowhere to go in a media market dominated by white performers, Black radio became more common on the AM dial. Disc jockeys began to develop as the mediums new personalities, talking more in between songs and developing followings. Early Black disc jockeys even began improvising rhymes over top of the music, pioneering techniques that later became rap and hip-hop. This new personality-driven style helped bring early rock and roll to new audiences." More Adaptation: FM Radio Network broadcasting, backed by commercials, dominated radio. But non-profits persisted. In the 1940s, the FCC reserved a set of frequencies for public education. But it was in the FM bandwidth and a higher set of frequencies, ostensibly to avoid problems with interference with commercial stations." This change required users to purchase new equipment, greatly slowing the widespread adoption of FM radio. But there were some successes. Pacifica Radio was created in 1949 to counteract the effects of commercial radio. It brought educational programs and dialogue to the airwaves in Berkeley, California. Pacifica eventually grew from a single station—Berkeley, Californias KPFA—to a network of five stations, and more than 100 affiliates aired newer classical, jazz, and folk music along with lectures, discussions, and interviews with public artists and intellectuals.°" From the outset, among Pacifica's major innovations was its refusal to take money from commercial advertisers, relying instead on donations from listeners and grants from institutions such as the Ford Foundation and calling itself listener-supported.™ Another important innovation on FM was the growth of border stations. Located just across the Mexican border, these stations did not have to follow FCC or U.S. regulatory laws. Because the stations broadcast at 250,000 watts and higher, their listening range covered much of North America. Their content also diverged—at the time markedly—from that of U.S. stations. They carried music, like country and western, that could not be heard on regular network radio. Later border station disc jockeys, such as Wolfman

Jack, were instrumental in bringing rock and roll music to a wider audience.””! As newer radios came to be equipped with both AM and FM capabilities, FM radio drew in new listeners because it actually had better sound capabilities. When radio had primarily featured dramas and other talk-oriented formats, sound quality had simply not mattered to many people. But music sounded better on FM.“ People—especially young people—disliked AM radio because of the predictable programming, poor sound quality, and over-commercialization. FM grew. Between the years 1960 and 1966, the number of households capable of receiving FM transmissions grew from about 6.5 million to some 40 million. The FCC also aided FM by issuing its nonduplication ruling in 1964. Before this regulation, many AM stations had other stations on the FM spectrum that simply duplicated the AM programming. The nonduplication rule forced FM stations to create their own fresh programming, opening up the spectrum for established networks to develop new stations." The late 1960s saw new FM disc jockeys taking greater liberties with established practices, such as playing several songs in a row before going to a commercial break or airing album tracks that exceeded 10 minutes in length. Although this made for popular listening formats, FM stations struggled to make the kinds of profits that the AM spectrum drew. By the end of the 1970s, radio stations were beginning to play specific formats, and the progressive radio of the previous decade had become difficult to find.“” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 7.6 Wolfman Jack was a popular American radio disc jockey who first found success in border stations. Source: Ric Carter / Alamy Stock Photo Groups such as the Ford Foundation had funded public media sources during the early 1960s. But foundations could not always be relied upon. In 1967, the federal government stepped in with the Public Broadcasting Act of 1967. This act created the Corporation for Public Broadcasting (CPB) and charged it with generating funding for public television and radio outlets. In 1970, the CPB in turn created National Public Radio (NPR) as well as the Public Broadcasting Station (PBS). Public radios first program was All Things Considered, an evening news program that focused on analysis and interpretive reporting rather than breaking news. In the mid-1970s, NPR attracted Washingtonbased journalists such as Cokie Roberts and Linda Wertheimer to its ranks, giving the coverage an even more professional, hard-reporting edge.“ Public radio distributors such as Public Radio International (PRI) and local public radio stations such as WBEZ in Chicago have also created a number of cultural and entertainment programs, including quiz shows, cooking shows, and a host of local public forum programs. Storytelling programs such as This American Life have created a new kind of free-form radio documentary genre, while shows such as PRI's variety show A Prairie Home Companion have revived older radio genres. This variety of popular public radio programming has shifted radio from a music-dominated medium to one that is exploring its vast potential. However, in 1983, public radio was pushed to the brink of financial collapse. NPR survived in part by relying more on its member stations to hold fundraising drives, now a vital component of public radios business model. In 2003, Joan Kroc, the widow of McDonald's CEO and philanthropist Ray Kroc, bequeathed a grant of over $200 million to NPR that may keep it afloat for many years to come. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 local marketing agreements (LMAs) Agreements between radio stations and networks to share facilities and resources. consolidation The purchase of multiple radio stations by a single Owner. Conglomerates and Satellites During the early 1990s, many radio stations suffered the effects of an economic recession. Some stations intiated local marketing agreements (LMAs) to share facilities and resources amid this economic decline. LMAs led to consolidation in the industry as radio stations bought other stations to create new hubs for the same programming. The Telecommunications Act of 1996 further increased consolidation by eliminating a duopoly rule prohibiting dual station ownership in the same market and by lifting the numerical limits on station ownership by a single entity. As large corporations such as Clear Channel Communications bought up stations around the country, they reformatted stations that had once competed against one another so that each focused on a different format. This practice led to mainstream radio's present state, in which narrow formats target highly specific demographic audiences.Ultimately, although the industry consolidation of the 1990s made radio profitable, it reduced local coverage and diversity of programming. Because stations around the country served as outlets for a single network, the radio landscape became more uniform and predictable.“ Much as with chain restaurants and stores, some people enjoy this type of predictability, while others prefer a more localized, unique experience."*! We will revisit consolidation in later sections. Similarly, no history of radio would be complete in the 2020s without reference to satellite radio. Radio by satellite actually began in Africa in the late 1990s. The huge continent was looking for means of effective communication. In the United States, XM first broadcast via satellite in 2001, quickly followed by Sirius. Satellite broadcasting was a way to get around the finite limits of the broadcast spectrum and allows for even more niche programming to develop. Satellite will be an important consideration as we study trends for radio in the 2020s." Key Takeaways e The Golden Age of Radio covered the period between 1930 and 1950. It was characterized by radio’s overwhelming popularity and a wide range of programming, including variety, music, drama, and theater programs. e Top 40 radio arose after most nonmusic programming

moved to television. This format used short playlists of popular hits and gained a great deal of commercial success during the 1950s and 1960s. e FM became popular during the late 1960s and 1970s as commercial stations adopted the practices of free-form stations to appeal to new audiences who desired higher fidelity and a less restrictive format. e Empowered by the Telecommunications Act of 1996, media conglomerates have subsumed unprecedented numbers of radio stations by single companies. Radio station consolidation brings predictability and profits at the expense of unique programming. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. 1. Why was radio popular during the Depression? Do you think that radio could experience another golden age? Explain your answer. What is the difference between AM and FM radio? How has the consolidation of radio stations affected radio programming? > 2 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

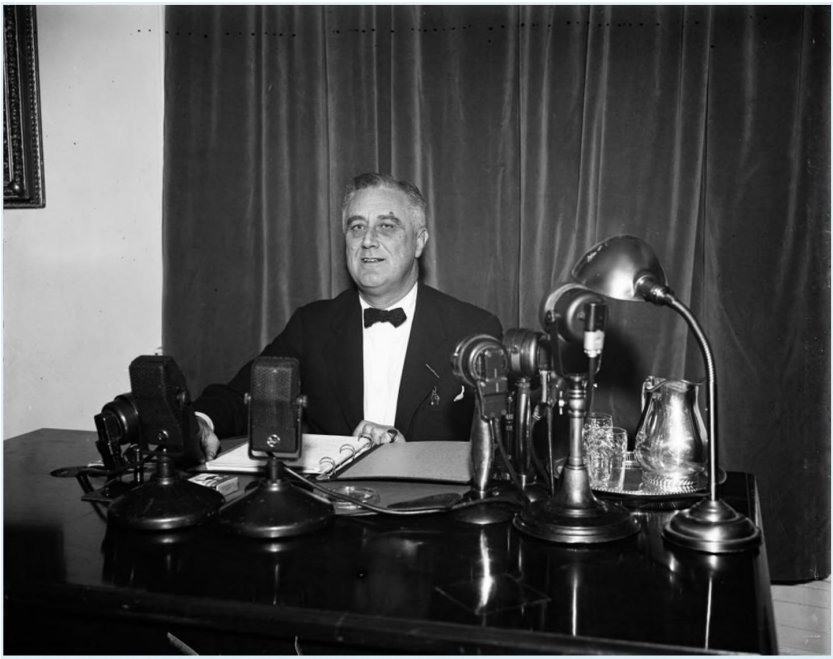
Chapter 7 Radio in the 2020s 223 7.3 The Role of Radio in American Culture Learning Objectives 1. Analyze radio as a form of mass media. 2. Describe the influence of radio on consumer culture and politics. 8. Analyze the influence of talk radio on American politics. 4. Identify the ways that radio influenced popular music. A New Kind of Mass Media Mass media such as newspapers had been around for years before the existence of radio. In fact, radio was intially considered a kind of audio newspaper. Although this idea gave early proponents a useful, familiar way to think about radio, it underestimated radio's power as a medium. Newspapers had the potential to reach a wide audience, but radio had the potential to reach almost everyone. Neither illiteracy nor even a busy schedule impeded radio’s success—one could now perform an activity and listen to the radio at the same time. This unprecedented reach had many impacts but, in particular, radio became an instrument of social cohesion as it brought together members of different classes and backgrounds to experience the world as a nation. Radio programs reflected this nationwide cultural aspect of radio. Vox Pop, a show originally based on person-in-the-street interviews, was an early attempt to capture American culture. Beginning in 1935, the program billed itself as an unrehearsed “cross-section of what the average person really knows” by asking random people an assortment of questions. But the show did much more. It introduced listers to new accents and tongues. It offered shared knowledge.” Radio news was more than just a quick way to find out about events; it was a way for U.S. citizens to share events and emotions. During the Ohio and Mississippi river floods of 1937, radio brought the voices of those who suffered as well as the voices of those who fought the rising tides. A West Virginia newspaper explained the strengths of radio in providing emotional voices during such crises: “Thanks to radio ...the nation as a whole has had its nerves, its heart, its soul exposed to the needs of its unfortunates ... We are a nation integrated and interdependent. We are ‘our brother's keeper.”"®! Radios role in American culture continued to grow. Radio, Commercials, and Consuming In the 2020s, we take for granted that commercials will crowd into our experience with radio, television, websites, and streaming services (unless we pay a premium). But that “commercial” model can be traced back to radio and the various legislative acts that controlled its early growth. As

you recall, radio broadcasting was relatively easy to undertake, even by amateurs, and in the 1920s, the airwaves were becoming jammed with competing broadcasts, resulting in static and confusion. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

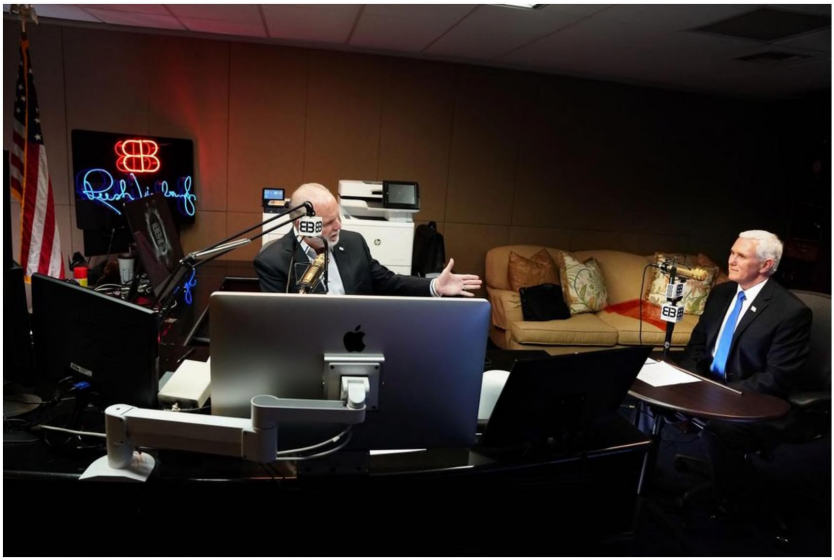
FIGURE 7.7 The Radio Act of 1927 was the first of a series of acts that decided radio's future. Besides allocatThe BBC is funded by license ing frequencies and airwaves, the acts also allowed for station owners to support themselves fees. financially by selling commercial time. In our times, with one hundred years of commercials behind us, this seems natural. But the decision was hotly debated, with fierce lobbying from those who saw the potential for vast profits and those who wanted to use this relatively new resource—the radio—for the public good (not the enrichment of big companies). In contrast, around the same time, the decision was made to fund the British Broadcasting Corporation—the BBC—by license fees." People would pay directly for support and listen without commercial introduction and the influence of corporations. In the United States, radio's presence Raunhe: SeeSNOOIEAEPREN in the home heralded the evolution of consumer culture. Radio allowed advertisers to sell products Shutterstock.com : F af nee ; . to a captive audience. This kind of mass marketing ushered in a new age of consumer culture. (m) Radio in the 1920s This video discusses the role of radio in 1920s America. View in the online reader Radio and Politics Throughout its history, radio has had a considerable influence on the political landscape of the United States. As we saw, early radio brought news instantly, giving people immediate knowledge of world events, even war. Too, government leaders relied on radio to convey messages to the public, such as President Franklin D. Roosevelt's "fireside chats" described below. Radio was also used as a way to generate propaganda for World War II. The War Department established a Radio Division in its Bureau of Public Relations as early as 1941. Norman Corwin's This Is War! was funded by the federal Office of Facts and Figures (OFF) to directly garner support for the war effort. It featured programs that prepared listeners to make personal sacrifices—including death—to win the war. The program was also directly political, popularizing the idea that the New Deal was a success and bolstering Roosevelt's image through comparisons with Lincoln. FDR's Fireside Chats President Franklin D. Roosevelt's Depression-era radio talks, or "fireside chats," remain one of the most famous uses of radio in politics. While governor of New York, Roosevelt had used radio as a political tool, so he quickly adopted it to explain the

unprecedented actions that his administration was taking to deal with the economic fallout of the Great Depression. His first soeech took © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 7 Radio in the 2020s 225 place only one week after being inaugurated. Roosevelt had closed all of the banks in the country for four days while the government dealt with a national banking crisis, and he used the radio to explain his actions directly to the American people. FIGURE 7.8 During his presidency, Franklin D. Roosevelt delivered fireside chats, a series of radio broadcasts in which he spoke directly to the American people. Source: Library of Congress, LC-DIG-hec-47304 Roosevelt's first radio address set a distinct tone as he employed informal speech in the hopes of inspiring confidence in the American people and of helping them stave off the kind of panic that could have destroyed the entire banking system. Roosevelt understood both the intimacy of radio and its powerful outreach. He was thus able to balance a personal tone with a message that was meant for millions of people. This relaxed approach inspired a CBS executive to name the series the "fireside chats."4! Roosevelt delivered a total of 27 of these 15- to 30-minute-long addresses to estimated audiences of 30 million to 40 million people, then a quarter of the U.S. population.®*! Roosevelt's use of radio was both a testament to his own skills and savvy as a politician and to the power and ubiquity of radio during this period. At the time, there was no other form of mass media that could have had the same effect. The Importance of Talk Radio Certainly, radio has been used by the government for its own purposes, but it has had an even greater impact on politics by serving as what has been called "the ultimate arena for free speech."™! Talk radio of today—caustic, profane, and challenging —might seem modern but has roots deep in radio. For example, an early, infamous radio firebrand, Father Charles Coughlin, was a Roman Catholic priest whose radio program opposed the New Deal, criticized Jews, and supported Nazi policies. Radio stations themselves began to ban him from the airwaves. Some historians see a connection between Coughlin and the government's 1949 Fairness Doctrine that required any station © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



broadcasting a political point of view over the air to allow equal time to all reasonable dissenting ; [ss] views. Despite its noble intentions of safeguarding public airwaves for diverse views, the Fairness Doctrine long attracted dissent. Opponents of the doctrine claimed that it had a chilling effect on political discourse as stations, rather than risk government intervention, avoided programs that were divisive or controversial. In 1987, the FCC under the Reagan administration repealed the regulation. It set off an AM talk radio boom; by 2004, the number of talk radio stations had increased by 17-fold. ©" The end of the Fairness Doctrine allowed stations to broadcast programs without worrying about finding an opposing point of view to balance the stated opinions of its host. Radio hosts representing all points of the political spectrum could say anything that they wanted to—within FCC limits—without fear of rebuttal. Talk radio hosts, such as Howard Stern, gain and keep their listeners by sheer force of personality, and some say shocking or insulting things to get their message across. For a variety of demographic reason—older, retired people tend to be more conservative and have more time to listen to the radio—and conservative talk radio has thrived from 2000 into the 2020s. Conservative radio host Rush Limbaugh began his popular program one year after the repeal of the Fairness Doctrine and continued it until his death in 2021. He was sometimes called the most powerful voice in American politics. Here is how CNN began his obituary: "Rush Limbaugh, the conservative media icon who for decades used his perch as the king of talk-radio to shape the politics of both the Republican Party and nation, died Wednesday after a battle with cancer.""*" An often-overlooked impact of the rise of Limbaugh, Sean Hannity and other conservative hosts was the revitalization and relevance of AM radio in times when the medium was in decline. FIGURE 7.9 Vice President Mike Pence participates in a live interview with Rush Limbaugh. Source: Storms Media Group / Alamy Stock Photo © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



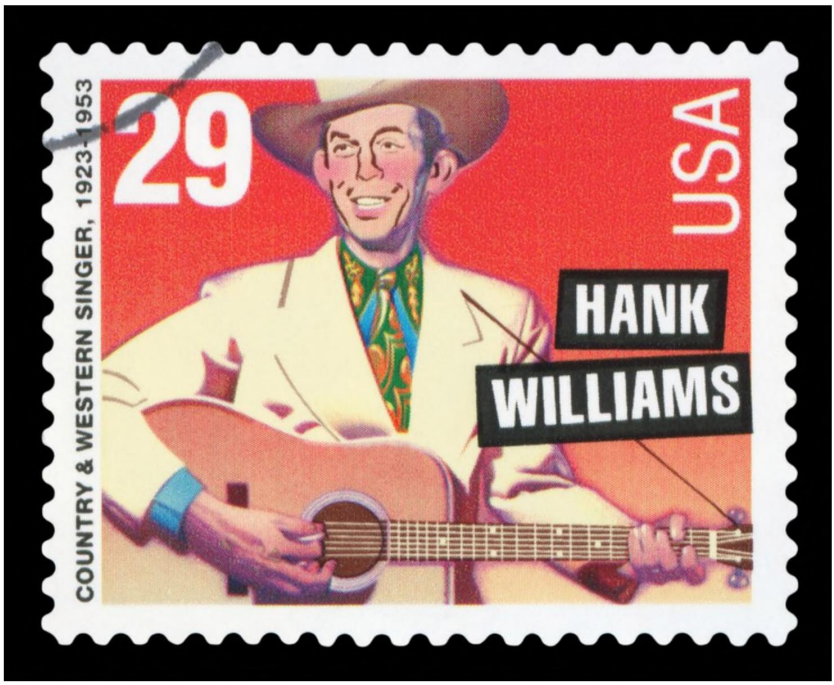
 Radio and the Development of Popular Music Since its inception, radios impact on American culture has been immense. But radio might have had its greatest influence on music. Modern music is unthinkable without the early influence of radio. Entire genres of music that are now taken for granted, such as country and rock, owe their popularity and even existence to early radio programs that publicized new forms. Before radio, most popular songs were distributed through piano sheet music and word of mouth. This necessarily limited the types of music that could gain national prominence. And to hear music, you had to go see the musicians. Although recording technology had also emerged several decades before radio, music played live over the radio sounded better than it did on a record played in the home. Live music performances thus became a staple of early radio. Many performance venues had their own radio transmitters to broadcast live shows—for example, Harlem's Cotton Club broadcast performances that CBS picked up and broadcast nationwide. Early radio networks mainly played swing jazz, giving the bands and their leaders a widespread audience. Popular bandleaders including Duke Ellington, Benny Goodman, and Tommy Dorsey and their jazz bands became nationally famous through their radio performances, and a host of other jazz musicians flourished as radio made the genre nationally popular.™ National networks also played classical music. Often presented in an educational context, this programming had a different tenor than did dance-band programming. NBC promoted the genre through shows such as the Music Appreciation Hour, which sought to educate both young people and the general public on the nuances of classical music." It created the NBC Symphony Orchestra, a 92-piece band under the direction of famed conductor Arturo Toscanini. The orchestra made its first performance in 1937 and was so popular that Toscanini stayed on as conductor for 17 years." The Metropolitan Opera was also popular; its broadcasts in the early 1930s had an audience of 9 million listeners.” FIGURE 7.10 Radio helped educate American audiences about classical music. ae. ot. OMe. He oe ZON Source: Martin Good/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

228 Understanding Media and Culture in the 2020s Radio Spread Regional Music The promotional power of radio also gave regional music an immense boost. Local stations often carried their own programs featuring the popular music of the area. Stations such as Nashville, Tennessee's WSM played early country, blues, and folk artists. The history of this station illustrates the ways in which radio—and its wide range of broadcasting—created new perspectives on American culture. In 1927, WSM's program Barn Dance, which featured early country music and blues, followed an hour-long program of classical music. George Hay, the host of Barn Dance, used the juxtaposition of classical and country genres to spontaneously rename the show: "For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present 'The Grand Ole Opry." NBC picked up the program for national syndication in 1939, and it is currently one of the longest-running radio program of all time. FIGURE 7.11 The Grand Ole Opry gave a national stage to country and early rock musicians. Shreveport, Louisianas KWKH aired an Opry-type show called Louisiana Hayride. This program propelled stars such as Hank Williams into the national spotlight. Country music, formerly a mix of folk, blues, and mountain music, was made into a genre that was accessible by the nation through this show. Without programs that featured these country and blues artists, Elvis Presley and Johnny Cash would not have become national stars, and country music may not have risen to become a popular genre. TO oz>xa BF

Chapter 7 Radio in the 2020s 229 ers, and directors who worked in radio simply transferred their performing talents into the world of early television, using the successes of radio as their models. Key Takeaways e Radio was a new kind of medium that could reach millions of people instantly. e The decision to support radio through commercials, rather than license fees, helped create a consumer culture in America. e Presidents, such as Franklin Delano Roosevelt, used radio to communicate directly with the American people. e Talk radio became another crucial part of American politics that extends to today. e Radio helped develop popular music, including spreading regional sounds nationwide. Exercises Please read the following questions and answer each with a paragraph of more of response. 1. What made radio so different as a mass medium? 2. What do you think has been radio's biggest contribution to American politics? 3. Why was radio suited to spreading regional sounds? 4. What do you think will be the future of radio? 7.4 Trends in Radio Learning Objectives Describe the use of radio station formats in the development of modern stations. Describe the top formats in American radio in the 2020s. Discuss the influence of conglomerates on radio. a @ WS Discuss the influence of satellite technology on radio. Do you even turn on a radio any more? Many people do. In the car. In the kitchen. On the farm. At the office. And, most often, they are looking for a particular format—a certain kind of program. Early radio offered something for everyone. Indeed, early radio even laid the groundwork for television's format, with many different programs that appealed to a variety of people broadcast at different times of the day. However, as television's popularity grew, radio could not compete and so it turned to fresh programming techniques. A new type of station became the norm. Propelled by the development of new types of music, radio station format such as folk rock, psychedelic rock, and smooth jazz, stations devoted themselves to one type of A template for radio music or programming. The evolution of radio station formats took place. These formats have stations that determines developed to target narrow, defined audiences with predictable tastes and habits. Ratings services P wil such as Arbitron can identify the demographic of the audiences, such as age, income, education relives tei willl (oe level, and even the political leanings of listeners. Because advertisers want their

commercials to targeted. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 reach an audience likely to buy their products, this kind of audience targeting helps stations attract advertisers. In the 2020s, formats keep radio stations alive. Top Radio Formats One constant throughout the development of radio has been the organization of stations in terms of formats—the dominant, overall content of the radio station. We use phrases such as classic rock, country music, all news, all sports, and more to describe these formats. But top formats change over time. Country Country music is the most popular radio format in the 2020s and has been for decades. It includes stations devoted both to older and newer country music and thus includes deceased artists such as Hank Williams, Patsy Cline, and Johnny Cash as well younger artists, such as Thomas Rhett, Carrie Underwood, and Morgan Wallen. Favored in the South, West, and Midwest, country music appeals to both male and female listeners as well as young and old, giving advertisers great reach.” FIGURE 7.12 The United States created a stamp in honor of country music singer Hank Williams. oy ” N fo) v d w 6 £ ” 2 x w pas ” w > oð > x = z = òO(Š) Source: MM_photos/ Shutterstock.com Religious Many broadcast stations have found success with religious programming, primarily Christian, which can take the form of formal services, lectures, lessons, and Bible readings as well as religious © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


29
USA
HANK
WILLIAMS
COUNTRY & WESTERN SINGER, 1923-1953

 hymns and music. It is the second most popular format in American radio. Christianrock, Smile, and K-Love are three top stations. The programming is based in particular cities, such as Atlanta or Detroit, but can be used by stations around the country.” News/Talk/Information The third most popular format in American radio is news/talk/information. It includes AM talk radio, public radio stations with talk programming, network news radio, sports radio, and personality talk radio. This format reaches a broad demographic, with varied audiences tuning in for news and weather, others listening to sports non-stop, and others seeking out politics. In New York, for example, all news 1010WINS competes against WCBS880 as well as WFAN in sports. Spanish Language An increasing Spanish-speaking population in the United States has resulted in a number of dis- Spanish-language tinct Spanish-language radio formats. Although radio analysts still bring these together under one radio formats format, placing them often in the top five of radio formats, Spanish-language stations really are Redio fermere het igsi formats within formats and include Spanish oldies, Spanish adult hits, Spanish religious, and Span- Spanish-speaking ish talk among others."” Following their demographic, Spanish language stations are most often audiences, including talk, religious, and popular found in large American cities. ; music formats. Classic Rock Classic rock stations generally play rock singles taken from the 1960s into the 1980s. The demographic here is the so-called Baby Boomers who were listening to the music in those decades and are still listening today. It comes as little surprise that a list of the most-played radio songs of all time are from that era—they have been playing for 50 years or more! Another distinct but similar format is album-oriented rock (AOR). This format focuses on songs that were not necessarily released as singles, also known as album cuts. TABLE 7.1 The Top Played Radio Songs of All Time =i . “Brown Eyed Girl” —Van Morrison (1967) . “Baby | Need Your Loving” —Four Tops (1964) . “Every Breath You Take” —The Police (1983) . “You've Lost That Lovin' Feelin'” — The Righteous Brothers (1964) . “Yesterday” — The Beatles (1965) . “Act Naturally” — Buck Owens (1963) 7. “Your Song” —Elton John (1970) Oo a fF WwW N Source: “The Top Played Radio Songs of All Time,” Past Factory, Oct 12, 2020, https://www.pastfactory.com/classic/the-top-playedradio-songs-of-

all-time/?view-all&chrome=1 &A1c=1. Adult Contemporary Generally targeted toward individuals over 30, the adult contemporary (AC) format favors pop music from the last 15 to 20 years as opposed to classic rock or current hits. Different subformats, such as hot AC and modern AC, target younger audiences by playing songs that are more current. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The urban contemporary format plays modern hits from mainly Black artists—such as Beyoncé, Drake, Lil Wayne, John Legend, and Ludacris—featuring a mix of soul, hip-hop, and R&B. FIGURE 7.13 Beyoncé crossed over many music station formats on radio. Source: Kraft74/Shutterstock.com Conglomeration As we have seen throughout this book, conglomeration is a defining aspect of American media in the 2020s. Regulations against one or a few companies owning a large share of a market have been loosened. The result is a few big companies own much media. Radio is no different. The Telecommunications Act of 1996 was a major factor. It did away with many regulations on how many stations a single company could own and even allowed the purchase of multiple stations in a single market, depending on that market's size. In other words, one company could own four or five radio stations in the same city, controlling the music and news that listeners heard. Companies jumped at the opportunity. Clear Channel, known now as iHeartMedia, grew from 40 stations to 1,240 in just six years. More than one-third of American radio stations were bought and sold. Three companies—iHeart Media, Cumulus, and Entercom—now own close to 2,000 radio stations in the United States.' For example, in Los Angeles in 2021, iHeart Media owned seven stations, including talk, alternative, Christian, adult contemporary, and more. Entercom owned eight!" An example of the negative consequences of such consolidation: When the popular country band the Dixie Chicks (now known as the Chicks) spoke out against President George W. Bush and the Iraq War, the conservative owners of Clear Channel (now iHeart Media) forbade their songs to be played on their thousands of stations." An NPR report discussed other dangers of rampant consolidation: "A regional broadcaster could, for example, purchase every single market within a state and have complete control over what every resident outside of a major city hears through their car stereo," the report said. "And as stations swallow up others, that means more net financial risk for the owners—and thus less risk in what they play, in the interest of appealing to as broad an audience as possible." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Beyoncé
dangerously in love

Chapter 7 Radio in the 2020s 233 Satellite Radio Media technology is often created to address a problem or need. A major problem with radio: If you travel too far away from the station transmitter, the radio signal breaks up and eventually deteriorates into static.In 1992, the Federal ill ed eiascny NE GOVID- 19 pangemig i 1P a Y : j ; may affect people commuting and listening to Communications Commission (FCC) offered an incentive to solve the problem. It satellite radio in their cars. allocated a spectrum in the "S" band for nationwide broadcasting of satellitebased radio. FIGURE 7.14 1:19 N 6 Four companies applied and, in 1997, the FCC gave licenses to two of Hts a, Soe. ono “Posen akuy Pigmy Pract > them:CD Radio (later Sirius Satellite Radio) and American Mobile Radio Sankey (later XM Satellite Radio). Then the two companies had to figure out how to make BD inroc tore a it work. They paid more than $80 million each to use space in the S-band for dig- n E uso ital satellite transmission. After putting satellites into space, the radio transmitter e? oD ®© ®@ &. on Earth sends its signal to the satellite, which then sends it your receiver (in oe your car, home, phone, or anywhere else). Because the satellite is so high above the earth, it can reach your receiver anywhere. Success came slowly. Radio is often played in the car and older cars did not Source: melissamn/Shutterstock.com have satellite technology. The companies had to make deals with car manufacturers to install the technology. And then the companies needed to find or develop content for the channels. In 2007, Sirius and XM said they needed to merge in order to survive. Detractors, like the National Association of Broadcasters, said they were setting up an immediate monopoly. Few other satellite radio companies were in existence. After 57 weeks of study, the Justice Department allowed the merger.” As the 2020s begin, Sirius XM has become a dominant force in radio. Most new cars have the option of having the technology, which also is available more widely in the home. SiriusXM offers hundreds of channels from hundreds of artists, including two devoted to Howard Stern, as well as live play-by-play coverage of most sports. However, as we saw in our chapter opening, COVID-19 and its resulting changes to work, commuting, and media will present challenges throughout the decade. Sirius versus XM This video compares Sirius Key Takeaways and XM satellite radio and why they merged. e Radio station formats target

demographics that can generate advertising revenue. e Contemporary hit radio was developed as a Top 40 format that expanded beyond strictly pop music to include country, rock, and urban formats. e Country music formats have been the most popular in the United States for decades. e Consolidation has increased markedly in the American radio industry. e Satellite radio is disrupting the industry even more in the 2020s. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. View in the online reader 1. What is the purpose of radio station formats? 2. How have radio station formats affected the way that modern stations play music? 3. Pick a format, such as country or classic rock, and speculate on the reasons for its popularity. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 7.5 The Future of Radio in the 2020s Learning Objectives Identify how the COVID-19 pandemic influenced radio. Discuss how satellite radio will influence the future of radio. Identify how consolidation has led to cuts at local radio stations. Determine if video and multimedia might be part of radio's future. Discuss how radio can address America's "news deserts." Ci OO PS Analyze how podcasting may support the future of radio. We began this chapter by stating that, of all media, radio might be the one to have been most affected by the COVID-19 pandemic. The pandemic disrupted radio in so many ways. People often listen to the radio in the car. The pandemic brought a halt to the morning and evening commute of millions of former listeners. Too, those listeners may not be returning. The pandemic has also changed the nature of work. People might be working more from home—and spending less time in the car with radio. And in the home, radio faces increasing competition for people's attention from online games to streaming services to new hobbies and pursuits. What will be the future of radio in the 2020s? Consolidation Will Continue to Degrade Local Radio As we have seen in almost every chapter, consolidation and conglomeration are shaping each medium in the 2020s. Radio has proved no difference. Large, multinational corporations continue to buy up small, local, and regional stations with the result that radio becomes more standardized, homogenized, and less local. For radio, the Telecommunications Act of 1996 was a turning point. Previous FCC regulations against owning too many Stations in a city or region were stripped away. Researcher Donna Halper did a study for RadioWorld, entitled, "So, Where Does Radio Go From Here? Some Thoughts about Radio in 2021 and Beyond." She spoke with Ed Levine, president and CEO of Galaxy Media, which owns 13 stations in central New York. The challenge that radio faces," Levine said is that for more than twenty-five years, radio has "become bent to the will of a very small group of people." Their goal was simple. "In reality, it was simply to get richer... much richer." Local stations, driven by private equity investors, began seeing cuts to budgets and workers. Levine said, "radio was given revenue and cash flow goals that, in retrospect, were impossible to meet." Halper also spoke with Jerry Del Colliano, publisher of Inside Music Media, who has been vocal about what he sees as the

misplaced focus of corporate owners who were more interested in Wall Street than Main Street. He said radio itself isn't the problem, “it's what these giant owners did to it." The future of radio will take many forms. But unless FCC regulations attempt to turn back the clock, consolidation and conglomeration will be part of that future.
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 7 Radio in the 2020s 235 Satellites May Save Radio As we saw in our discussion of trends, satellite radio technology offers glimmers of hope to the radio industry in the 2020s. Satellites not only allow radio stations to expand their reach from a city to the entire country, they also allow stations to expand the amount and diversity of available programming. Satellite radio is not required to censor its disc jockeys or guests for profanity. (The reasoning is that the stations are not readily available to young people and must be selected and purchased.) This attracts controversial radio personalities, such as Howard Stern, as well as celebrities and stars looking for their own outlet, such as Bruce Springsteen's guitarist “Little” Steven Van Zandt. And, of course, satellites can carry streaming services such as Spotify and Pandora. FIGURE 7.15 Talk show host Howard Stern moved his controversial program to satellite radio in 2006, removing himself from FCC censorship rules and helping to popularize the medium. Source: REUTERS / Alamy Stock Photo The COVID-19 pandemic hurt satellite radio in a number of ways. As one analyst summarized: “With cars sitting idle for large chunks of time as we worked, schooled, and entertained ourselves at home, it's easy to see why a lot of people would just flat-out cancel their Sirius XM subscriptions. The early stages of a recession also made premium radio memberships an easy nix in the new normal. We also weren't really interested in buying new cars when we weren't wearing down our old cars, and vehicle purchases are the lifeblood of new satellite radio subscriptions.”™ Yet Sirius XM—still the only real entity in American satellite broadcasting—slowed down but did not stop. It signed Howard Stern to five more years and increased its subscriptions during the pandemic by almost one million. It is very fitting that the subject of our study—understanding media and culture—is central to the future of satellite radio in the 2020s. Changes to how people work and live, with the resulting changes to how much time they spend in their car, will help determine the future of satellite radio. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

STERN
9-06
SIRIUS
SATELLITE RADIO

 HD radio Digital transmission of radio signals that allows separate subchannels to be broadcast on the same analog frequency. Will HD Radio Be a Factor? Developed around 2001 to help traditional radio stations compete with emerging satellite radio technology, HD radio is essentially a digital transmission of traditional radio signals that results in less static and better sound quality. Upgraded quality is not the only benefit of HD radio for stations, however. The technology allows signals to be compressed so that multiple shows or stations can be heard on one frequency. One station thus can air so-called “shadow stations” on the same frequency as its regular broadcast. For example, stations such as NPR's WAMU in Washington, DC, have broadcast different types of programming on its shadow channels. The station's 88.5-1 broadcasts the regular analog schedule of WAMU, while 88.5-2 broadcasts include bluegrass and country music programming, and 88.5-3 airs public radio programs not available on the analog version of 88.5."" The innovation of HD radio allowed the station to introduce the programs without risking its financial stability. With this financial freedom, HD radio offers a host of programming possibilities for traditional radio. Sounds good but there has been one holdup from the beginning: The listener must have or buy an HD-equipped radio.’ As one analyst said, “It’s fair to say, in fact, that the HD Radio journey started as a classic Catch-22: the receiver-makers would not invest in a new product if no one was transmitting; broadcasters would not transmit if there were no receivers in the market to pick up their signal.”*“ Visions of success began when BMW began equipping its cars with HD-enabled radio. Yet HD still must compete in the car with satellite and ground stations. The 2020s will tell the future of HD radio.**! One Future for Radio Is... Video? Reflecting on the future of radio in the 2020s, some researchers feel that future must be on screens. The argument is intriguing. Multimedia and video are now almost essential for experiencing media in homes or offices. From the cellphone to the tablet to the computer to the television, people consume information with eyes and ears. Radio must adapt. In the arena of news, some executives feel that radio journalists are ready to do just that. Jared Thompson, vice president of content at Blinder, feels that radio stations actually might be better equipped than television

stations to produce digital video content for their communities online or on social media. He says audio storytellers are often better experienced in telling narratives and conducting interviews because they have to immerse their audience in the story through hearing, Thompson says. They simply need to add camerawork to their tool kits. Those stories can then be taken to social media—where young people and advertising dollars are found. “Where are the advertising dollars increasing?” asks Thompson. “Mostly, where the kids are: TikTok, Instagram, YouTube, and so on. And you can't make an impact on those platforms without video.”®® Will Radio Be Seen? The deep pool of talent and the “always-on” culture of radio broadcasters gives stations smooth waters from which to set sail on a multimedia voyage.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 7 Radio in the 2020s 237 National Public Radio—NPR—joined YouTube in 2006 and stressed the power of its storytelling. “NPR Video tells stories worth watching. From high-pro- FIGURE 7.16 : : ; ; À ; : NPR, National Public Radio, tries to broaden its file interviews to cinematic documentaries to animated cat cafes—we bring you base using YouTube unexpected conversations, events and ideas from around the world.”®” And NPR can be found on all social media channels. Thompson predicts that radio stations will be expanding their content strategies in the 2020s. And: “Soon, the majority of a traditional radio station's gums) NPR News income will come from its multimedia channels.”"™! : Radio Could Provide Support to a N ews D eserts i Source: Sharaf Maksumov/Shutterstock.com As you recall from an earlier chapter, a sad future for newspapers is the rise in “news deserts,” as local newspapers close due to a lack of advertisers and subscribers. Some feel that local radio could survive and even thrive as sustenance for these news deserts. An NPR report, “Working Together to Alleviate News Deserts,” details the partnerships between regional and state radio stations to provide local news. “The hubs are unlikely to replace the granular local community reporting that is being lost as small town newspapers fold,” the report says, “but on the bigger local stories, they seemingly have great potential to fill holes in what are now becoming vast news deserts in much of the country." Similarly, the RadioWorld analysis describes the efforts of KSUT, Four Corners Public Radio, a Colorado station that serves four states, includinga large Indigenous American tribal population. Tami Graham, executive director of KSUT, said “People know they can rely on us for vital information ... whether it’s about COVID or about the wildfires. Good local content is more relevant than ever.” With no local newspapers, KSUT has filled the void in local news. Local radio stations often have local on-air personalities who know the region and its people. Elroy Smith, a veteran urban contemporary programmer, told RadioWorld he favors air staff with strong ties to the market. “That means they know the local landmarks, and they can pronounce the local street names.” And because they have their finger on the local pulse, they can react to whatever is important to the community at the time, RadioWorld notes. For example, during his time as program director of KBLX in San Francisco, Smith said radio

personalities volunteered at a food bank in the midst of the pandemic. When George Floyd was killed and protests erupted, KBLX temporarily stopped playing music and aired news and information. “The phones lines lit up,” he told RadioWord. “People wanted to have that connection with us.” And those local connections may help save radio. Podcasting One of the bright spots in media during the late 2010s into the 2020s is podcasting. The term podcasting itself stems from the use of MP3 players such as Apple's iPod to download or stream 3 : A wr : i Prerecorded programs audio programs. The practice of recording and distributing radio shows dates back decades and for er Gan Ine Conec much of that time podcasts were considered simply recorded radio shows that were then distrib- from the internet. uted via the internet to be listened to on iPods (or other MP3 players). podcast Some podcasts found great success. For example, in 2014, the radio show, “This American Life,” launched the first season of a podcast, Serial. The podcast was a resounding success and was downloaded 68 million times by the end of the first season. In 2017, The New York Times began The © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Daily, anews podcast that features original reporting and recordings of the newspaper's top stories. Another top podcast has been Stuff You Should Know. Although comedian, sports stars, and other celebrities have ventured into podcasting, it is no surprise that radio stations such as NPR, with an understanding of sound and how to tell audio stories, are leaders in podcasting. Analysts look to podcasting to support the future of radio. Asks writer Victoria Dominguez: “Are Podcasts The Future of Radio?” She points out that unlike much radio programming, podcasts attract younger generations. “It seems like podcasts are the natural evolution of talk radio as technology has progressed, and with the ability to listen to episodes anywhere, anytime, it’s easier than ever for new listeners to jump in,” she writes." In the 2020s, Spotify (with over a million podcast titles), Apple, Twitter, and Amazon all are competing with podcasts, providing even more opportunities for listeners. If radio stations can remain central to the podcasting process, the future of radio may indeed be podcasting Radio Is Still Here For decades, people have predicted the demise of radio, and for decades radio has continued to survive. Radio is relatively simple to produce and to consume. It can be amass market medium, such as Howard Stern's satellite program, listened to by people around the country. It can be a local market medium, with personalities working at food banks. It can provide you with a quick traffic report. It can engage you for hours with a podcast. The RadioWorld analysis concluded that the radio industry doesn't do an effective job of selling its benefits. Ed Levine told RadioWorld. “We've got an inferiority complex. People may not listen for as long as they used to, but the listeners are still there.” Said Elroy Smith, another radio executive, “The story about the demise of radio is false; when it’s done well, radio can still speak to today's audience.” In fact, he says, “radio can be a breath of fresh air.”® Key Takeaways e Radio’s flexibility as a medium has allowed it to adjust to the fluctuations of audience tastes and markets. e Consolidation has led to cutbacks at local radio stations. e Satellite radio has seen much success while HD radio tries to find a niche. e Radio may be positioned to find success in multimedia. e Local radio stations can get information to “news deserts.” e Podcasting has allowed many new programs to be broadcast, bolstering radio. Exercises Please respond to the following writing prompts. Each

response should be a minimum of one paragraph. 1. Define satellite radio, HD radio, multimedia radio, and podcasting. 2. How have each of these mediums fared in terms of popularity? 3. Pick one of these mediums and predict its future success given its current popularity. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 7.6 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. Name three major changes that have affected the development of radio. b. What made the period from the 1930s to the 1950s radio's golden age? c. How have large networks affected the development of radio? d. Has the corporate consolidation of radio over the past decades made radio better or worse in your opinion? Explain your answer. 2. Questions for Section 3 a. How and why do modern radio stations employ radio formats? b. What is your opinion about the effects of formats on the current state of radio? c. Describe your favorite radio format and explain how the advertising is marketed to you. 3. Questions for Section 4 a. What makes radio unique among forms of mass media? b. Explain the ways radio affected the development of your favorite genre of music. c. How do you think popular music would be heard and spread if there was no radio? d. What do you think political talk radio would presently be like if the Fairness Doctrine had not been repealed? 4. Questions for Section 5 a. How do you think satellite radio technologies will affect traditional radio broadcasting over the next 10 years? b. Of the possible futures for radio in Section 5, which do you think has the most potential to succeed? Explain your answer. Critical Thinking Questions 1. Taken as a whole, has government regulation been good or bad for radio? Explain your answer using specific examples. 2. Given the rise of tightly formatted radio stations, do you think it is still possible to have a truly popular music? Why or why not? 8. Do you think radio should be treated as a public resource or a private commodity? If your view was made law, how would it affect radio programming? 4. If radio is a public resource, how should issues of freedom of speech and censorship be handled? 5. Given the history of radio, what innovations do you think will help radio succeed? Career Connection New technologies in radio have created new radio career possibilities. As podcasting, multimedia radio, satellite radio, and HD radio have fueled demand for new content, opportunities have emerged for self-starters to create and host their own radio programs or become freelance radio journalists. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

240 Understanding Media and Culture in the 2020s 20. 21. 22. 23. . Christopher Sterling and John Consider some of the uses for podcasting and radio journalism. Some useful links for researching careers in these areas, among others you may find through your own research, are http:// transom.org/ and https://www.npr.org/careers. Based on your research and ideas, identify a career field in radio that you may wish to pursue. Now answer the following questions: 1. What are entry-level jobs in your area of radio? How might you gain experience on your own in radio? 2 3. What are the benefits of working in radio compared to other media? 4 What might be your dream job in radio? Endnotes . Susan Ashworth, "2020 is the Year that Radio Hits a 'Proverbial Iceberg,' Survey Says," Radioworld, September 30, 2020, https://www.radioworld.com/news-and-business/business-andlaw/2020-is-the-year-that-radio-hits-a-proverbial-iceberg-survey-says. Susan Ashworth, "2020 is the Year that Radio Hits a 'Proverbial Iceberg,' Survey Says," Radioworld, September 30, 2020, https://www.radioworld.com/news-and-business/business-andlaw/2020-is-the-year-that-radio-hits-a-proverbial-iceberg-survey-says. “Guglielmo Marconi,” American Experience: People & Events, http://www.pbs.org/wgbh/amex/rescue/peopleevents/pandeAMEX98.html. Lewis Coe, Wireless Radio: A Brief History (Jefferson, NC: MacFarland, 1996), 4-10. Thomas H. White, “News and Entertainment by Telephone (1876-1925),” United States Early Radio History, http://earlyradiohis‘ory.us/secO03.htm. John Grant, Experiments and Results in Wireless Telegraphy (reprinted rom The American Telephone Journal, 49-51, January 26, 1907), http://earlyradiohistory.us/1907fes.htm. Thomas H. White, “Early Radio History),” United States Early Radio History, http://earlyradiohistory.us/secO03.htm. Thomas White, “Pioneering Amateurs (1900-1917),” United States Early Radio History, http://earlyradiohistory.us/sec012.htm. Elizabeth McLeod, “The WGY Players and the Birth of Radio Drama,” 1998, http://www.midcoast.com/~lizmcl/wgy.html. Christopher Sterling and John Kittross, Stay Tuned: A History of American Broadcasting, 3rd ed. (New York: Routledge, 2002), 124. ross, Stay Tuned: A History of American : Routledge, 2002), 124. ross, Stay Tuned: A History of American : Routledge, 2002), 124. ross, Stay Tuned: A History of American Broadcasting, 3rd ed. (New Yor! Christopher Sterling and

John Broadcasting, 3rd ed. (New Yor! Christopher Sterling and John Broadcasting, 3rd ed. (New York: Routledge, 2002), 117-119. Christopher Sterling and John Kittross, Stay Tuned: A History of American Broadcasting, 3rd ed. (New York: Routledge, 2002), 128-138. “Radio’s Emergence,” Oracle ThinkQuest: The 1920s, http://ibrary.thinkquest.org/27629/themes/media/md20s.html. Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927-1935,” in “Communication in History: The Key to Understanding,” OAH Magazine of History 6, no. 4 (1992). Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927-1935,” in “Communication in History: The Key to Understanding,” OAH Magazine of History 6, no. 4 (1992). Sean Cashman, America in the Twenties and Thirties: The Olympian Age of Franklin Delano Roosevelt (New York: New York University Press, 1989), 327. Susan Brinson, The Red Scare, Politics, and the Federal Communications Commission, 1941-1960 (Westport, CT: Praeger, 2004), 42. Sean Cashman, America in the Twenties and Thirties: The Olympian Age of Franklin Delano Roosevelt (New York: New York University Press, 1989), 328. “Soap Opera,” The Museum of Broadcast Communications, http://www.museum.tv/eotvsection.php?entrycode=soapopera. Michele Hilmes, Radio Voices: American Broadcasting 1922-1952 (Minneapolis: University of Minnesota Press, 1999), 157. Michele Hilmes, Radio Voices: American Broadcasting 1922-1952 (Minneapolis: University of Minnesota Press, 1999), 183-185. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 24. 25. 47. 48. 49. 50. 51. 5a. 53. Robert Brown, Manipulating the Ether: The Power of Broadcast Radio in Thirties America (Jefferson, NC: MacFarland, 1998), 134-137. Robert Brown, Manipulating the Ether: The Power of Broadcast Radio in Thirties America (Jefferson, NC: MacFarland, 1998), 141-142. . Gerd Horten, Radio Goes to War: The Cultural Politics of Propaganda During World War II (Los Angeles: University of California Press, 2002), 48-52. . Gerd Horten, Radio Goes to War: The Cultural Politics of Propaganda During World War II (Los Angeles: University of California Press, 2002), 36. . Robert Brown, Manipulating the Ether: The Power of Broadcast Radio in Thirties America (Jefferson, NC: MacFarland, 1998). . George Gallup, “One-Fourth in Poll Think Television Killing Radio,” Schenectaay (NY) Gazette, June 8, 1949, http://

bit.ly/2tRpJ3l. . Becky Bradley, “American Cultural History: 1950-1959,” Lone Star College, Kingwood, http://kclibrary.lonestar.edu/decade50.html. . Jim Cox, American Radio Networks: A History (Jefferson, NC: MacFarland, 2009), 171-175. . Jim Cox, Say Goodnight, Gracie: The Last Years of Network Radio (Jefferson, NC: MacFarland, 2002), 39-41. . Bill Brewster and Frank Broughton, Last Night a DJ Saved My Life: The History of the Disc Jockey, (New York: Grove Press, 2000), 48. . Jesse Walker, Rebels on the Air: An Alternative History of Radio in America (New York: New York University Press, 2001), 56. . Jesse Walker, Rebels on the Air: An Alternative History of Radio in America (New York: New York University Press, 2001), 54-55. . Lawrence D. Longley, “The FM Shift in 1945,” Journal of Broadcasting 12, no. 4 (1968): 353-365. “Pacifica Network Stations,” The Pacifica Foundation, http://pacificanetwork.org/radio/content/section/7/42/. . Jack Mitchell, Listener Supported: The Culture and History of Public Radio (Westport, CT: Praeger, 2005), 21-24. . Anthony Rudel, Hello, Everybody! The Dawn of American Radio (Orlando, FL: Houghton Mifflin Harcourt, 2008), 130-132. . Susan Douglas, Listening In: Radio and the American Imagination (Minneapolis: University of Minnesota Press, 2004), 266-268. . Susan Douglas, Listening In: Radio and the American Imagination (Minneapolis: University of Minnesota Press, 2004), 267. . Susan Douglas, Listening In: Radio and the American Imagination (Minneapolis: University of Minnesota Press, 2004), 270. . Sue Schardt, “Public Radio—A Short History,” Christian Science Monitor Publishing Company, 1996, http:/Awww.wsvh.org/pubradiohist.htm. . Michael Keith, The Radio Station: Broadcast, Satellite and Internet (Burlington, MA: Focal Press, 2010), 17-24. . Michael Keith, The Radio Station: Broadcast, Satellite and Internet (Burlington, MA: Focal Press, 2010), 17-24. . Andrea Zarczynski, "SirilusXM Wins Satellite Radio, Loses Pandora Subscribers - What’s Next?" Forbes, Feb 5, 2020, https:/Awww.forbes.com/ sites/andreazarczynski/2020/02/05/siriusxm-wins-satellite-radio-losespandora-subscriberswhats-next/?sh=4be4084c14c6. Jason Loviglio, “Vox Pop: Network Radio and the Voice of the People” in Radio Reader: Essays in the Cultural History of Radio, ed. Michele Hilmes and Jason Loviglio (New York: Routledge, 2002), 89-106. Robert Brown, Manipulating the Ether: The Power of Broadcast Radio in Thirties America (Jefferson, NC: MacFarland, 1998), 140. John Samples and Paul Matzko, "Social

Media Regulation in the Public nterest: Some Lessons from History," Knight First Amendment Institute, May 4, 2020, https://www.cato.org/sites/cato.org/files/2020-05/ samples-matzko-kfai-mmay-4-2020.pdf. "License Fees and Funding," BBC, April 2021, https://www.bbc.com/ aboutthebbc/governance/licencefee. Gerd Horten, Radio Goes to War: The Cultural Politics of Propaganda During World War II (Los Angeles: University of California Press, 2002), 45-47. John Grafton, ed., Great Speeches—Franklin Delano Roosevelt (Mineola, NY: Dover, 1999), 34. John Grafton, ed., Great Speeches—Franklin Delano Roosevelt (Mineola, NY: Dover, 1999), 34.

54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. Chapter 7 Radio in the 2020s Richard Davis and Diana Owen, New Media and American Politics (New York: Oxford University Press, 1998), 54. William Kovarik, Smithsonian, January 19, 2021. Gilbert Cruz, “GOP Rallies Behind Talk Radio,” Time, June 28, 2007, http://www.time.com/time/politics/article/0,8599, 1638662,00.html. Brian Anderson, South Park Conservatives: The Revolt against Liberal Media Bias (Washington D.C.: Regnery Publishing, 2005), 35-36. Oliver Darcy, "Rush Limbaugh, Conservative Icon, Dead at 70 Following a Battle with Cancer," CNN, February 17, 2021, https:/Awww.cnn.com/2021/02/17/media/rush-limbaugh-obituary/index.html. Elijah Wald, How the Beatles Destroyed Rock ’n’ Roll: An Alternative History of American Popular Music (New York: Oxford University Press, 2009), 100-104. Sondra Wieland Howe, “The NBC Music Appreciation Hour: Radio Broadcasts of Walter Damrosch, 1928-1942,” Journal of Research in Music Education 51, no. 1 (Spring 2008). Joseph Horowitz, Classical Music in America: A History of Its Rise and Fall (New York: Norton, 2005), 399-404. Joseph Horowitz, Classical Music in America: A History of Its Rise and Fall (New York: Norton, 2005), 364. Goerge D. Hay (Host). (November, 1925) Barn Dance [Radio broadcast]. Nashville, TN: WSM. Nate DiMeo, “New York Clashes with the Heartland,” Hearing America: A Century of Music on the Radio, American Public Media, 2010, http://americanradioworks.publicradio.org/features/radio/b1 .html. Tracey Laird, Louisiana Hayride: Radio and Roots Music Along the Red River (New York: Oxford University Press, 2005), 4-10. Jesse Walker, Rebels on the Air: An Alternative History of Radio in America (New York: New York University Press, 2001), 58-54. Elijah Wald, How the Beatles Destroyed Rock ’n’ Roll: An Alternative History of American Popular Music (New York: Oxford University Press, 2009), 95-96. Christopher Sterling and John Kittross, Stay Tuned: A History of American Broadcasting, 3rd ed. (New York: Routledge, 2002), 182. "Leading radio formats in the U.S. in 2020, by number of stations," Statista, Jan 8, 2021, https://www.statista.com/statistics/252230/top-radioformats-in-the-us-by-number-of-stations/. "Top 10 Christian Radio Stations," Godtube, March 13, 2020, https://www.godtube.com/news/top-10-christian-radio-stations.html. "Top Stations," Audacy, March

2020, https://www.audacy.com/stations/. "Leading radio formats in the U.S. in 2020, by number of stations," Statista, Jan 8, 2021, https://www.statista.com/statistics/252230/top-radioformats-in-the-us-by-number-of-stations/. "Who Owns What," /nsideRadio, April 21, 2021, http://www. insideradio.com/resources/ who_owns_what/. "Los Angeles-Nielsen Ratings," Radio Online, March 2021, https://ratings.radio-online.com/content/arb003. Marissa Moss, "One More Scoop of Vanilla," NPR, June 7, 2019, https:/Awww.npr.org/2019/06/07/7303231 96/one-more-scoop-of-vanillaa-new-proposal-looks-to-loosen-radio-ownership-rules. Marissa Moss, "One More Scoop of Vanilla," NPR, June 7, 2019, https:/Awww.npr.org/201 9/06/07/7303231 96/one-more-scoop-of-vanillaa-new-proposal-looks-to-loosen-radio-ownership-rules. Steven Musil, "FCC Approves Sirius-XM Satellite Radio Merger," CNET, July 28, 2008, http://news.cnet.com/8301 -1035_3-10000241-94.html. Etan Vlessing, "Satellite Radio Faces Uncertain Coronavirus Impact," Billboard, May 13, 2020, https:// www.billboard.com/articles/business/radio/ 9376900/siriusxm-cfo-satellite-radio-uncertain-coronavirus-impact/. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. Donna Halper, "So, Where Does Radio Go From Here? Some thoughts abou radio in 2021 and beyond," RadioWorld, April 6, 2021, https:/ Awww.radioworld.com/news-and-business/programmingand-sales/ so-where-does-radio-go-from-here. Donna Halper, "So, Where Does Radio Go From Here? Some thoughts abou radio in 2021 and beyond," RadioWorld, April 6, 2021, https://www.radioworld.com/ news-and-business/programmingand-sales/so-where-does-radio-go-from-here. Rick Munarriz, "Sirius XM Stock Kicks Off 2021 on the Right Foot," MotleyFool, Feb. 2, 2021, https://www.fool.com/ investing/2021/02/02/siriusxm-stock-kicks-off-2021-on-the-right-foot/. "How to Listen to WAMU," WAMU, April 1, 2021, https:// help.wamu.org/ hc/en-us/articles/3600341 5037 1-How-to-Listen-to-WAMU. David Pogue, “HD Radio Crying Out to Be Heard,” New York Times, April 8, 2009, http://www.nytimes.com/2009/04/09/ technology/personalech/O9pogue.html. Ashruf El-Dinary, "HD Radio’s History of Innovation and Future of Growth," RadioWorld, December 2, 2020, https://www.radioworld.com/columnsand-views/guest-commentaries/hd-radios-history-of-innovation-anduture-of-growth. Tyler Falk, "As some stations end HD Radio signals, others hold out hope for audience adoption," Current,

January 29, 2021, https://current.org/ 2021/01/as-some-stations-end-hd-radio-signals-others-hold-out-hopefor-audience-adoption/. Jared Thompson, "The Future of Radio...is Video," BlinderHQ, November 4, 2020, https://blinderhq.com/the-future-of-radio-is-video/. Jared Thompson, "The Future of Radio...is Video," BlinderHQ, November 4, 2020, https://blinderhq.com/the-future-of-radio-is-video/. “About NPR Video," YouTube, April 25, 2021, https://www.youtube.com/ nationalpublicradio/about. Jared Thompson, "The Future of Radio...is Video," BlinderHQ, November 4, 2020, https://blinderhq.com/the-future-of-radio-is-video/. Elizabeth Jensen, "Working Together To Alleviate 'News Deserts'," NPR, March 6, 2020, https://www.npr.org/sections/ publiceditor/2020/03/06/ 812096584/working-together-to-alleviate-news-deserts. Donna Halper, "So, Where Does Radio Go From Here? Some thoughts about radio in 2021 and beyond," RadioWorld, April 6, 2021, https://www.radioworld.com/news-and-business/programmingand-sales/so-where-does-radio-go-from-here. Donna Halper, "So, Where Does Radio Go From Here? Some thoughts about radio in 2021 and beyond," RadioWorld, April 6, 2021, https://www.radioworld.com/news-and-business/ programmingand-sales/so-where-does-radio-go-from-here. Victoria Dominguez, "Are Podcasts the Future of Radio?" Spire, January 23, 2020, https://spiremagazine.com/2020/01/23/are-podcasts-thefuture-of-radio/. Mackenzie Baker, "The Future Is Podcasts," Gartner, January 14, 2021, https://www.gartner.com/en/ marketing/insights/daily-insights/thefuture-is-podcasts. "Radio Broadcasting Industry in the US - Market Research Report," IbisWorld, October 29, 2020, https://www.ibisworld.com/united-states/market-research-reports/radio-broadcasting-industry/. Donna Halper, "So, Where Does Radio Go From Here? Some thoughts about radio in 2021 and beyond," RadioWorld, April 6, 2021, https://www.radioworld.com/news-and-business/programmingand-sales/so-where-does-radio-go-from-here. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 8 Movies in the 2020s 8.1 Movies in a Post-Pandemic World The 2021 Oscar ceremony exemplified a movie industry that is facing life after a pandemic. Rather than having world-famous movie stars packed shoulder to shoulder in Hollywood's Dolby Theater, the 2021 ceremony was held in the larger—cavernous—Union Station with round tables spaced generously apart to allow for social distancing. And everyone wore a mask." The movies themselves illustrated the influence of the pandemic. Because FIGURE 8.1 movie theaters had been closed for fear of spreading COVID-19, many big block- The golden statue is coveted by many in the buster movies had been held back for release in another year. And most of the film industry. films that had been released were shown not on the big screen but on the smaller screens of televisions, streamed over services such as Disney +, HBO Max, and Netflix. It was a very different experience but it was still... the movies. One of the world's oldest mass media is still one of its most popular. People love movies. For more than 100 years (and through two world wars and two pandemics), movies have survived to provide entertainment for people around the world. But movies in the 2020s will be different from the movies of decades before. This chapter will look back at the history of movies but also look ahead to the future of movies in a post-pandemic world. Source: Aurora Angeles/Shutterstock.com 8.2 A History of Movies Learning Objectives 1. Identify key points in the development of the motion picture industry. 2. Identify key developments of the motion picture industry and technology. 3. Identify influential films in movie history. The movie industry as we know it today originated in the early 19th century through a series of technological developments: the creation of photography, the discovery of the illusion of motion by combining individual still images, and the study of human and animal locomotion. The history presented here begins at the culmination of these technological developments, where the idea of the motion picture as an entertainment industry first emerged. Since then, the industry has seen extraordinary transformations, some driven by the artistic visions of individual participants, some by commercial necessity, and still others by accident. The history of the cinema is complex, and for every important innovator and movement listed here, others have been left out. Nonetheless, after reading this section you will

understand the broad arc © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

kinetoscope The camera used to capture images for the Edison kinetograph. celluloid film strip A thin, transparent type of film that was coated with light-sensitive chemicals to record images. kinetograph Thomas Edison’s early motion picture display that allowed a single viewer to experience the illusion of a moving image. of the development of a medium that has captured the imaginations of audiences worldwide for over a century. The Beginnings: Motion Picture Technology of the Late 19th Century While the experience of watching movies on smartphones may seem like a drastic departure from the communal nature of film viewing as we think of it today, in some ways the small-format, single-viewer display is a return to film's early roots. In 1891, the inventor Thomas Edison, together with William Dickson, a young laboratory assistant, came out with what they called the kinetoscope, a device that would become the predecessor to the motion picture projector.” The kinetoscope was a cabinet with a window through which individual viewers could experience the illusion of a moving image.” A perforated celluloid film strip with a sequence of images on it was rapidly spooled between a lightbulb and a lens, creating the illusion of motion.” The images viewers could see in the first kinetoscope captured events and performances that had been staged at Edison's film studio in East Orange, New Jersey, especially for the Edison kinetograph (the camera that produced kinetoscope film sequences): circus performances, dancing women, cockfights, boxing matches, and even a tooth extraction by a dentist." FIGURE 8.2 This photo from 1895 shows a man using the Edison kinetoscope. I Source: Who's Who of Victoria Cinema, https:// commons.wikimedia.org/wiki/File:Kinetophonebis1 .jpg. As the kinetoscope gained popularity, the Edison Company began installing machines in hotel lobbies, amusement parks, and penny arcades, and soon kinetoscope parlors—where customers could pay around 25 cents for admission to a bank of machines—had opened around the country. However, when friends and collaborators suggested that Edison find a way to project his kine© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 toscope images for audience viewing, he apparently refused, claiming that such an invention for group watching would be a less profitable venture." Because Edison hadn't secured an international patent for his invention, variations of the kine- Cinématographe toscope were soon being copied and distributed throughout Europe. This new form of Lightweight film projector, entertainment was an instant success, and a number of mechanics and inventors, seeing an oppor- created by Auguste and tunity, began toying with methods of projecting the moving images onto a larger screen. However, T ana a o it was the invention by two brothers, Auguste and Louis Lumiére—photographic goods manufac- and printer, and allowed turers in Lyon, France—that saw the most commercial success. In 1895, the brothers patented the multiple people to view Cinématographe (from which we get the term cinema), a lightweight film projector that also func- mle uiale) imeges et de A ; same time. tioned as a camera and printer. FIGURE 8.3 Workers Leaving the Lumiére Factory: One of the first films viewed by an audience. v1, 1895 v2, March 1896 v3, August 1896 Source: Manuel Schmalstieg, https://commons.wikimedia.org/wiki/File:Sortie-usine-Lumiere-versions.jpg. Unlike the Edison kinetograph, the Cinématographe was lightweight enough for easy outdoor filming as a camera, and over the years the brothers used the camera to create well over 1,000 short films, most of which depicted scenes from everyday life. In December 1895, in the basement lounge of the Grand Café, Rue des Capucines in Paris, the Lumiéres held the world's first ever commercial film screening, a sequence of about 10 short scenes, including the brothers first film, Workers Leaving the Lumiére Factory, a segment lasting less than a minute and depicting workers leaving the family's photographic instrument factory at the end of the day, as shown in the still frame here in Figure 8.3." Believing that audiences would get bored watching scenes that they could just as easily observe on a casual walk around the city, Louis Lumiére claimed that the cinema was "an invention without a future," but a demand for motion pictures grew at such a rapid rate that soon representatives of the Lumiére company were traveling throughout Europe and the world, showing half-hour screenings of the company's films. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

246 Understanding Media and Culture in the 2020s While cinema initially competed with other popular forms of entertainment—circuses, vaude; ville acts, theater troupes, magic shows, and many others—eventually it would supplant these Large-screen motion : : : . S AE TE projector manufactured by various entertainments as the main commercial attraction.” Within a year of the Lumiéres’ first Thomas Edison. commercial screening, competing film companies were offering moving-picture acts in music halls and vaudeville theaters across Great Britain. In the United States, the Edison Company, having purchased the rights to an improved projector that they called the Vitascope, held their first film screening in April 1896 at Koster and Bial’s Music Hall in Herald Square, New York City. Vitascope FIGURE 8.4 Film's profound impact on its earliest viewers is difficult to imagine today, Georges Méliès’ Trip to the Moon was one of inundated as we are by video images. However, the sheer volume of reports about the first films to incorporate fantasy elements the early audience's disbelief, delight, and even fear at what they were seeing sugand to use “trick” filming techniques, both of which heavily influenced future filmmakers. gests that viewing a film was an overwhelming experience for many. Spectators gasped at the realistic details in films such as Robert Paul's Rough Sea at Dover, and at times people panicked and tried to flee the theater during films in which trains or moving carriages sped toward the audience." Even the public's perception of film as a medium was considerably different from the contemporary understanding; the moving image was an improvement upon the photograph—a medium with which viewers were already familiar—and this is perhaps why the earliest films documented events in brief segments but didn't tell stories. During this “novelty period” of cinema, audiences were more interested by the phenomenon of the film projector itself, so vaudeville halls advertised the kind of the projector they were using (for example, “The Vitascope—Edison's Latest Marvel’),“! rather than the names of the films." By the close of the 19th century, as public excitement over the moving pictures novelty gradually wore off, filmmakers were also beginning to experiment with film's possibilities as a medium in itself (not simply, as it had been regarded Source: Roger violet, https://commons.wikimedia.org/ up until then, as a tool for documentation, analogous to the camera or the phonowiki/

File:Le_Voyage_dans_la_lune.jog. graph). Technical innovations allowed filmmakers like Parisian cinema owner Georges Méliés to experiment with special effects that produced seemingly magical transformations on screen: flowers turned into women, people disappeared with puffs of smoke, a man appeared where a woman had just been standing, and other similar tricks.” trick film Not only did Méliés, a former magician, invent the “trick film,” which producers in England and Films that contained the United States began to imitate, but he was also the one to tranform cinema into the narrative techniques, originally used medium it is today. Whereas before, filmmakers had only ever created single-shot films that lasted 2 A such a minute or less, Méliès began joining these short films together to create stories. His 30-scene Trip photography that made to the Moon (1902), a film based on a Jules Verne novel, may have been the most widely seen proobjects disappear, duction in cinema's first decade.™” However, Méliès never developed his technique beyond treating reappear, and transform. the narrative film as a staged theatrical performance; his camera, representing the vantage point of an audience facing a stage, never moved during the filming of a scene. In 1912, Méliés released his last commercially successful production, The Conquest of the Pole, and from then on, he lost audiences to filmmakers who were experimenting with more sophisticated techniques.” A Brief History of Film This video goes over the history of pivotal moments in hi The Nickelodeon Craze (1904-1908) One of these innovative filmmakers was Edwin S. Porter, a projectionist and engineer for the Edison Company. Porter's 12-minute film, The Great Train Robbery (1903), broke with the stagelike compositions of Méliès-style films through its use of editing, camera pans, rear projections, and diagonally composed shots that produced a continuity of action. Not only did The Great Train Robbery establish the realistic narrative as a standard in cinema, it was also the first major box-office hit. Its success paved the way for the growth of the film industry, as investors, recognizing the motion picture's great moneymaking potential, began opening the first permanent film theaters around the country. View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 247 Known as nickelodeons because of their 5 cent admission charge, these early motion picture theaters, often housed in converted storefronts, were especially popular among the working class i ake Pihet hi Idn't afford li h B d d ickelod The earliest motion picture of the time, who cou nt afford live t eater. etween 1904 anc 1908, aroun | 9,000 nickelodeons eaters, aten housed in appeared in the United States. It was the nickelodeon's popularity that established film as a mass converted storefronts. entertainment medium.”? nickelodeon The “Biz”: The Motion Picture Industry Emerges As the demand for motion pictures grew, production companies were created to meet it. At the peak of nickelodeon popularity in 1910," there were 20 or so major motion picture companies in the United States. However, heated disputes often broke out among these companies over patent rights and industry control, leading even the most powerful among them to fear fragmentation would loosen their hold on the market.” Because of these concerns, the ten leading companies—including Edison, Biograph, Vitagraph, Motion Picture and others—formed the Motion Picture Patents Company (MPPC) in 1908. The MPPC was a trade Patents Company group that pooled the most significant motion picture patents and established an exclusive con- (MPPC) tract between these companies and the Eastman Kodak Company, a supplier of film stock. Also A monopolistic trade known as the Trust, the MPPC's goal was to standardize the industry and shut out competition saa through monopolistic control. Under the Trust's licensing system, only certain licensed companies picture studios. could participate in the exchange, distribution, and production of film at different levels of the industry—a shut-out tactic that eventually backfired, leading the excluded, independent distributors to organize in opposition to the Trust."*! The Rise of the Feature In these early years, theaters were still running single-reel films, which came at a standard length of 1,000 feet, allowing for about 16 minutes of playing time. However, companies began to import multiple-reel films from European producers around 1907, and the format gained popular acceptance in the United States in 1912 with Louis Mercanton’s highly successful Queen Elizabeth, a three-anda-half reel “feature,” starring the French actress Sarah Bernhardt. As exibitors began to show more features—as the multiple-reel film came to be called—they feature narrative discovered a number of

advantages over the single-reel short. For one thing, audiences saw these Feature films that tell a longer films as special events and were willing to pay more for admission, and because of the pop-story. ularity of the feature narratives, features generally experienced longer runs in theaters than their single-reel predecessors.”" Additionally, the feature film gained popularity among the middle classes, who saw its length as analogous to the more “respectable” entertainment of live theater. P” Following the example of the French film d'art, U.S. feature producers often took their material from sources that would appeal to a wealthier and better educated audience, such as histories, literature, and stage productions.” As it turns out, the feature film was one factor that brought about the eventual downfall of the MPPC. The inflexible structuring of the Trust's exhibition and distribution system made the organization resistant to change. When movie studio and Trust member Vitagraph began to release features like A Tale of Two Cities (1911) and Uncle Tom's Cabin (1910), the Trust forced it to exhibit the films serially in single-reel showings to keep with industry standards. The MPPC also underestimated the appeal of the star system, a trend that began when producers chose famous stage actors like Mary Pickford and James O'Neill to play the leading roles in their productions and to grace their advertising posters.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Because of the MPPC's inflexibility, independent companies were the only ones able to capitalize on two important trends that were to become film's future: single-reel features and star power. Today, few people would recognize MPPC names like Vitagraph or Biograph, but the independents that outlasted them—Universal, Goldwyn (which would later merge with Metro and Mayer), Fox (later 20th Century Fox), and Paramount (the later version of the Lasky Corporation)—have become household names. Hollywood As moviegoing increased in popularity among the middle class, and as the feature films began keeping audiences in their seats for longer periods of time, exhibitors found a need to create more comfortable and richly decorated theater spaces to attract their audiences. These “dream palaces,” so called because of their often lavish embellishments of marble, brass, gilding, and cut glass, not only came to replace the nickelodeon theater, but also created the demand that would lead to the Hollywood studio system. Some producers realized that the growing demand for new work could only be met if the films were produced on a regular, year-round system. However, this was impractical with the current system that often relied on outdoor filming and was predominately based in Chicago and New York—two cities whose weather conditions prevented outdoor filming for a significant portion of the year. Different companies attempted filming in warmer locations such as Florida, Texas, and Cuba, but the place where producers eventually found the most success was a small, industrial suburb of Los Angeles called Hollywood. FIGURE 8.5 The landmark Hollywood sign above Los Angeles. Source: Maks Ershov/Shutterstock.com Hollywood proved to be an ideal location for a number of reasons. Not only was the climate temperate and sunny year-round, but land was plentiful and cheap, and the location allowed close access to a number of diverse topographies: mountains, lakes, desert, coasts, and forests. Growth was immediate. By 1915, more than 60 percent of U.S. film production was centered in Hollywood.™'! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

HOLLYWOOD

Chapter 8 Movies in the 2020s 249 The Art and Techniques of Silent Film While the development of narrative film was largely driven by commercial factors, it is also important to acknowledge the role of individual artists who turned it into a medium of personal expression. The motion picture of the silent era was generally simplistic in nature; acted in overly silent film Film without recorded animated movements to engage the eye; and accompanied by live music, played by musicians in the ico theater, and written titles to create a mood and to narrate a story. Within the confines of this medium, one filmmaker in particular emerged to transform the silent film into an art and to unlock its potential as a medium of serious expression and persuasion. D. W. Griffith, who entered the film industry as an actor in 1907, quickly moved to a directing parallel editing role in which he worked closely with his camera crew to experiment with shots, angles, and editing An editing technique in techniques that could heighten the emotional intensity of his scenes. He found that by practicing which a film alternates between two or more parallel editing, in which a film alternates between two or more scenes of action, he could create : scenes of action. an illusion of simultaneity. He could then heighten the tension of the film's drama by alternating between cuts more and more rapidly until the scenes of action converged. Griffith used this technique to great effect in his controversial film The Birth of a Nation, which panning shots will be discussed in greater detail later on in this chapter. Other techniques that Griffith employed Shots that turn the camera to new effect included panning shots, through which he was able to establish a sense of scene and horizontally, vertically, or to engage his audience more fully in the experience of the film, and tracking shots, or shots that IE OM Na traveled with the movement of a scene," which allowed the audience—through the eye of the camop ; ; f tracking shots era—to participate in the film's action. Shots that travel with the movement of a scene. MPAA: Combating Censorship As film became an increasingly lucrative U.S. industry, prominent industry figures like D. W. Griffith, slapstick comedian/director Charlie Chaplin, and actors Mary Pickford and Douglas Fairbanks grew extremely wealthy and influential. Public attitudes toward stars and toward some stars' extravagant lifestyles were divided, much as they are today: On the one hand, these celebrities were idolized and imitated in popular

culture. Yet at the same time, they were criticized for representing a threat, on and off screen, to traditional morals and social order. And much as it does today, the news media liked to sensationalize the lives of celebrities to sell stories. Comedian Roscoe “Fatty” Arbuckle, who worked alongside future icons Charlie Chaplin and Buster Keaton, was at the center of one of the biggest scandals of the silent era. When Arbuckle hosted a marathon party over Labor Day weekend in 1921, one of his guests, model Virginia Rapp, was rushed to the hospital, where she later died. Reports of a drunken orgy, rape, and murder surfaced. In this period, following World War I, the United States was in the middle of significant, conservative social reforms, such as Prohibition. Many feared that movies and their stars could threaten the moral order of the country. Because of the nature of the crime and the celebrity involved, these fears became inexplicably tied to the Artbuckle case.”! Even though autopsy reports ruled that Rapp had died from causes for which Arbuckle could not be blamed, the comedian was tried (and acquitted) for manslaughter, and his career was ruined. The Arbuckle affair and a series of other scandals only increased public fears about Holly- Motion Picture wood's impact. In response to this perceived threat, state and local governments increasingly tried Association of to censor the content of films that depicted crime, violence, and sexually explicit material. Deciding America (MPAA) that they needed to protect themselves from government censorship and to foster a more favorable An association of major public image, the major Hollywood studios organized in 1922 to form an association they called the ao iets ee Motion Picture Producers and Distributers of America (later renamed the Motion Picture standards and give Association of America, or MPAA). Among other things, the MPAA instituted a code of self-cen- filmmakers artistic sorship for the motion picture industry. Later, the MPAA designated ratings, such as GP, for the ieee, general public, or R, for restricted. Today, the MPAA operates by a voluntary rating system, which © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 means producers can voluntarily submit a film for review, which is designed to alert viewers to the age-apropriateness of a film, while still protecting the filmmakers artistic freedom.”” Silent Film’s Demise In 1925, Warner Bros. was just a small Hollywood studio looking for opportunities to expand. When representatives from Western Electric offered to sell the studio the rights to a new technology they called Vitaphone, a sound-on-disc system that had failed to capture the interest of any of the industry giants, Warner Bros. executives took a chance, predicting that the novelty of talking films might be a way to make a quick, short-term profit. Little did they anticipate that their gamble would not only establish them as a major Hollywood presence but also change the industry forever. The pairing of sound with motion pictures was nothing new in itself. Edison, after all, had commisioned the kinetoscope to create a visual accompaniment to the phonograph, and many early theaters had orchestra pits to provide musical accompaniment to their films. Even the smaller picture houses with lower budgets almost always had an organ or piano. When Warner Bros. purchased Vitaphone technology, it planned to use it to provide prerecorded orchestral accompaniment for its films, thereby increasing its marketability to the smaller theaters that didn't have their own orchestra pits.” In 1926, Warner debuted the system with the release of Don Juan, a costume drama accompanied by a recording of the New York Philharmonic Orchestra; the public responded enthusiastically." By 1927, after a $3 million campaign, Warner Bros. had wired more than 150 theaters in the United States, and it released its second sound film, The Jazz Singer, in which the actor Al Jolson improvised a few lines of synchronized dialogue and sang six songs. The film was a major breakthrough. Audiences, hearing an actor speak on screen for the first time, were enchanted." talkie While radio, a new and popular entertainment, had been drawing audiences away from the picThe name people used for ture houses for some time, the birth of the “talkie,” or talking film, brought audiences back to the the earliest talking films. cinema in large numbers, lured by the promise of seeing and hearing their idols perform." By 1929, three-fourths of Hollywood films had some form of sound accompaniment, and by 1930, the silent film was a thing of the past. “|I Don’t Think We’re in Kansas

Anymore”: Film Goes Technicolor Although the techniques of tinting and hand painting had been available methods for adding color to films for some time (Georges Méliès, for instance, employed a crew to hand-paint many of his films), neither method ever caught on. The hand-painting technique became impractical with the advent of mass-produced film, and the tinting process, which filmmakers discovered would create an interference with the transmission of sound in films, was abandoned with the rise of the talkie. However, in 1922, Herbert Kalmus’ Technicolor company introduced a dye-transfer technique that allowed it to produce a full-length film, The Toll of the Sea, in two primary colors.*! However, because only two colors were used, the appearance of The Toll of the Sea (1922), The Ten Commandments (1923), and other early Technicolor films was not very lifelike. By 1932, Technicolor had designed a three-color system with more realistic results, and for the next 25 years, all color films were produced with this improved system. Disney’s Three Little Pigs (1933) and Snow White and the Seven Dwarves (1936) and films with live actors, like MGM's The Wizard of Oz (1939) and Gone With the Wind (1939), experienced early success using Technicolor's three-color method. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s FIGURE 8.6 The Wizard of Oz was one of the first films to use the Technicolor three-color system. Ve 5 ATON TRIUMPH, VICTOR FLEMINGA r >i N d Source: MGM, Public domain, via Wikimedia Commons; https://commons.wikimedia.org/wiki/File:Wizard_of_Oz_Lobby_card_1939.JPG. Despite the success of certain color films in the 1930s, Hollywood, like the rest of the United States, was feeling the impact of the Great Depression, and the expenses of special cameras, crews, and Technicolor lab processing made color films impractical for studios trying to cut costs. Therefore, it wasn't until the end of the 1940s that Technicolor would largely displace the black-and-white film! Rise and Fall of the Hollywood Studio The spike in theater attendance that followed the introduction of talking films changed the economic structure of the motion picture industry, bringing about some of the largest mergers in industry history. By 1930, eight studios produced 95 percent of all American films, and they continued to experience growth even during the Depression. The five most influential of these studios—Warner Bros., Metro-Goldwyn-Mayer, RKO, 20th Century Fox, and Paramount—were vertically integrated; that is, they controlled every part of the system as it related to their films, from production, to release, distribution, and even viewing. Because they owned theater chains worldwide, these studios controlled which movies exhibitors ran, and because they “owned” a stock of directors, actors, writers, and technical assistants by contract, each studio produced films of a particular type. The late 1930s and early 1940s are sometimes known as the “Golden Age” of cinema, a time of unparalleled success for the movie industry; by 1939, film was the 11th-largest industry in the United States, and during World War II, when the U.S. economy was once again flourishing, two-thirds of Americans were attending the theater at least once a week." Some of the most acclaimed movies in history were released during this period, including Citizen Kane and The Grapes of Wrath. How© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 251 vertical integration A form of organization in which studios controlled every aspect of production as it related to their films. the Golden Age Period in the late 1930s and early 1940s when the movie industry found unparalled success in terms of attendance and production.

Gaiety! Glory! Glamour!
Judy GARLAND · Frank MORGAN · Ray BOLGER · Bert LAHR · Jack HALEY
THE WIZARD OF OZ
It's METRO-GOLDWYN-MAYER'S TECHNICOLOR TRIUMPH!
BILLIE BURKE
MARGARET HAMILTON
CHARLEY GRAPEWIN
AND THE MUNCHKINS
A VICTOR FLEMING production
Produced by MERVYN LE ROY

 ever, postwar inflation, a temporary loss of key foreign markets, and, especially, the advent of the television, combined to bring that rapid growth to an end. Legal factors too came into play. In 1948, the case of the United States v. Paramount Pictures—mandating competition and forcing the studios to relinquish control over movie theater chains—dealt the final devastating blow from which the studio system would never recover. Control of the major studios reverted to Wall Street, where the studios were eventually absorbed by multinational corporations, and the powerful studio heads lost the influence they had held for nearly 30 years. FIGURE 8.7 Percentage of the U.S. Population that Went to the Cinema on Average Weekly The COVID-19 pandemic hit the movie theater industry hard. From 2001-2007, 29 percent of the population went to 5 or more movies. In 2021, that dropped to 9 percent. 2001-2007 Average 2021 @@——p No movies €D 1-4 movies @@mp 5 or more movies Source: Data from Megan Brenan "Movie Theater Attendance Far Below Historical Norms" Gallup, January 7, 2022, https://news. gallup.com/poll/888538/movie-theater-attendance-far-below-historical-norms.aspx Post—World War Il: Television Presents a Threat While economic factors and antitrust legislation played key roles in the decline of the studio system, perhaps the most important factor in that decline was the advent of the television. Given the opportunity to watch “movies” from the comfort of their own homes, the millions of Americans who owned a television by the early 1950s were attending the cinema far less regularly than they had only several years earlier.?” In an attempt to win back diminishing audiences, studios did their best to exploit the greatest advantages film held over television. For one thing, television broadcasting in the 1950s was all in black and white, whereas the film industry had the advantage of color. While producing a color film was still an expensive undertaking in the late 1940s, a couple of changes occurred in the industry in the early 1950s to make color not only more affordable but also more realistic in its appearance. In 1950, as the result of antitrust legislation, Technicolor lost its monopoly on the color film industry, allowing other providers to offer more competitive pricing on filming and processing services. At the same time, Kodak came out with a multilayer film stock that made it possible to use more

affordable cameras and to produce a higher quality image. Kodak's Eastmancolor option was an integral component in converting the industry to color. In the late 1940s, only 12 percent of features were in color; however, by 1954 (after the release of Kodak Eastmancolor) more than 50 percent of movies were in color."* © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Another clear advantage on which filmmakers tried to capitalize was the sheer size of the cinema experience. With the release of the epic biblical film The Robe in 1953, 20th Century Fox introduced the method that would soon be adopted by nearly every studio in Hollywood: a technology that allowed filmmakers to squeeze a wide-angle image onto conventional 35-mm film stock, thereby increasing the aspect ratio (the ratio of a screen's width to its height) of their images. This wide-screen format increased the immersive quality of the theater experience. Nonetheless, even with these advancements, movie attendance never again reached the record numbers it experienced in 1946, at the peak of the Golden Age of Hollywood.®*! aspect ratio Width-to-height ratio of a film. The Hollywood Blacklist The Cold War with the Soviet Union began in 1947, and with it came the widespread fear of communism, not only from the outside, but equally from within. To undermine this perceived threat, the House Un-American Activities Committee (HUAC) commenced investigations to locate communist sympathizers in America, who were suspected of conducting espionage for the Soviet Union. In the highly conservative and paranoid atmosphere of the time, Hollywood, the source of a mass-cultural medium, came under fire in response to fears that subversive, communist messages were being embedded in films. In November 1947, more than 100 people in the movie business were called to testify before the HUAC about their and their colleagues' involvement with communist affairs. Of those investigated, 10 in particular refused to cooperate with the committee's questions. These 10, later known as the Hollywood Ten, were fired from their jobs and sentenced to serve up to a year in prison. The studios, already slipping in influence and profit, were eager to cooperate in order to save themselves, and a number of producers signed an agreement stating that no communists would work in Hollywood. The hearings, which recommenced in 1951 with the rise of Senator Joseph McCarthy's influence, turned into a kind of witch hunt as witnesses were asked to testify against their associates, and a blacklist of suspected communists evolved. Over 324 individuals lost their jobs in the film industry as a result of blacklisting (the denial of work in a certain field or industry) and HUAC investigations," Movies and the Youth Culture of the 1960s and

1970s Movies of the late 1960s began attracting a younger demographic, as a growing number of young people were drawn in by films like Sam Peckinpah’s The Wild Bunch (1969), Stanley Kubrick's 2001: A Space Odyssey (1968), Arthur Penn's Bonnie and Clyde (1967), and Dennis Hopper's Easy Rider (1969)—all revolutionary in their genres—that displayed a sentiment of unrest toward conventional social orders and included some of the earliest instances of realistic and brutal violence in film. These four films in particular grossed so much money at the box offices that producers began churning out low-budget copycats to draw in a new, profitable market."! While this led to a rise in youth-culture films, few of them saw great success. However, the new liberal attitudes toward depictions of sex and violence in these films represented a sea of change in the movie industry that manifested in many movies of the 1970s, including Francis Ford Coppola's The Godfather (1972), William Friedkin’s The Exorcist (1973), and Steven Spielberg's Jaws (1975), all three of which saw great financial success.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Blockbusters, Knockoffs, and Sequels In the 1970s, with work by Coppola, Spielberg, George Lucas, Martin Scorsese, and others, a new breed of director emerged. These directors were young and film-school educated, and they contributed a sense of professionalism, sophistication, and technical mastery to their work, leading to a wave of blockbuster productions, including Close Encounters of the Third Kind (1977), Star Wars (1977), Raiders of the Lost Ark (1981), and E.T.: The Extra-Terrestrial (1982). The computer-generated special effects that were available at this time also contributed to the success of a number of largebudget productions. In response to these and several earlier blockbusters, movie production and marketing techniques also began to shift, with studios investing more money in fewer films in the hopes of producing more big successes. For the first time, the hefty sums producers and distributers invested didnt go to production costs alone; distributors were discovering the benefits of TV and radio advertising and finding that doubling their advertising costs could increase profits as much as three or four times over. With the opening of Jaws, one of the five top-grossing films of the decade (and the highest grossing film of all time until the release of Star Wars in 1977), Hollywood embraced the widerelease method of movie distribution, abandoning the release methods of earlier decades, in which a film would debut in only a handful of select theaters in major cities before it became gradually available to mass audiences. Jaws was released in 600 theaters simultaneously, and the big-budget films that followed came out in anywhere from 800 to 2,000 theaters nationwide on their opening weekends.“*! The major Hollywood studios of the late 1970s and early 1980s, now run by international corporations, tended to favor the conservative gamble of the tried and true, and as a result, the period saw an unprecedented number of high-budget sequels—as in the Star Wars, Indiana Jones, and Godfather films—as well as imitations and adaptations of earlier successful material, such as the plethora of “slasher” films that followed the success of the 1979 thriller Halloween. Additionally, corporations sought revenue sources beyond the movie theater, looking to the video and cable releases of their films. Introduced in 1975, the VCR became nearly ubiquitous in American homes by 1998 with 88.9 million households owning

the appliance. Cable television's growth was slower, but ownership of VCRs followed by DVDs gave people a new reason to subscribe, and cable subsequently expanded as well.“*! And the newly introduced concept of film-based merchandise (toys, games, books, etc.) allowed companies to increase profits even more. The 1990s The 1990s saw the rise of two divergent strands of cinema: the technically spectacular blockbuster with special, computer-generated effects and the independent, low-budget film. The capabilities of special effects were enhanced when studios began manipulating film digitally. Early examples of this technology can be seen in Terminator 2: Judgment Day (1991) and Jurassic Park (1993). Films with an epic scope—Independence Day (1996), Titanic (1997), and The Matrix (1999)—also employed a range of computer-animation techniques and special effects to wow audiences and to draw more viewers to the big screen. Toy Story (1995), the first fully computer-animated film that spawned an entire series, and those that came after it, such as Antz (1998), A Bug's Life (1998), and others, displayed the improved capabilities of computer-generated animation.“ At the same time, independent directors and producers, such as the Coen brothers and Spike Jonze, experienced an increased popularity, often for lower-budget films that audiences were more likely to watch on video at home.” A prime example of this is the 1996 Academy Awards program, when independent films dominated the Best Picture category. Only one movie from a big film stu© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 dio was nominated—Jerry Maguire—and the rest were independent films. The growth of both independent movies and special-effects-laden blockbusters continues to the present day. You will read more about current issues and trends and the future of the movie industry later on in this chapter. FIGURE 8.8 Toy Story was an example of animation became more animated and colorful. Source: Urbanscape/Shutterstock.com The 2000s Perhaps unsurprisingly, computers and technological innovations shape the movie industry in this millennium. Computers could be used for fantastic special effects that simply were not possible before. Writers and directors were limited only by their imagination. Fantasy characters and worlds could be vividly created in films such as Avatar, The Lord of the Rings, Harry Potter, Pirates of the Caribbean, Star Wars, and others. Comic book heroes could be brought to life, such as Spiderman and the X-Men. These films were best experienced on the big screen and thus could attract people away from their televisions. Computers also revolutionized animation. Instead of the painstaking drawing and painting of traditional animation, computer animation allowed immediate realization of worlds and characters. Pixar, Disney, and DreamWorks Animation have been leaders in this field, and animated films such as Toy Story, Shrek, Finding Nemo, and The Incredibles competed with traditional films. The 2010s saw the continuation of these trends with films such as Black Panther, Avengers, Jurassic World, and others offering creative worlds and characters not possible before. Later sections will look at current trends in the 2020s as well as look to the future of movies. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

20 มิถุนายน
TOY
STORY
4

 Key Takeaways e The concept of the motion picture was first introduced to a mass audience through Thomas Edison's kinetoscope in 1891. However, it wasn't until the Lumiére brothers released the Cinématographe in 1895 that motion pictures were projected for audience viewing. In the United States, film established itself as a popular form of entertainment with the nickelodeon theater in the 1910s. e The release of The Jazz Singer in 1927 marked the birth of the talking film, and by 1930 silent film was a thing of the past. Technicolor emerged for film around the same time and found early success with movies like The Wizard of Oz and Gone With the Wind. However, people would continue to make films in black and white until the late 1950s. e By 1915 most of the major film studios had moved to Hollywood. During the Golden Age of Hollywood, these major studios controlled every aspect of the movie industry, and the films they produced drew crowds to theaters in numbers that have still not been surpassed. After World War Il, the studio system declined as a result of antitrust legislation that took power away from studios and of the invention of the television. e During the 1960s and 1970s, there was a rise in films—including Bonnie and Clyde, The Wild Bunch, 2001: A Space Odyssey, and Easy Rider—that celebrated the emerging youth culture and a rejection of the conservatism of the previous decades. This also led to looser attitudes toward depictions of sexuality and violence in film. The 1970s and 1980s saw the rise of the blockbuster, with films like Jaws, Star Wars, Raiders of the Lost Ark, and The Godfather. e The adoption of the VCR by many households in the 1980s reduced audiences at movie theaters but opened a new mass market of home movie viewers followed by DVDs. e Improvements in computer animation led to more special effects in film during the 1990s with movies like The Matrix, Jurassic Park, and the first fully computer-animated film, Toy Story, trends that continue to this day. Exercises Identify four films that you would consider to be representative of major developments in the industry and in film as a medium that were outlined in this section. Imagine you are using these films to explain movie history to a friend. Provide a detailed explanation of why each of these films represents significant changes in attitudes, technology, or trends and situate each in the overall context of film's development. Consider the following questions: e How did

this movie influence the film industry? e What has been the lasting impact of this movie on the film industry? e How were the film industry and technology different before this film? 8.3 The Role of Movies in American Culture Learning Objectives 1. Study the controversy surrounding #OscarsSoWhite. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 257 2. Recognize how movies reflect cultural attitudes, trends, and events. 3. Study how movies influence culture. In January 2015, the Academy of Motion Picture Arts and Sciences—the very fancy name for the organization that gives out the Academy Awards (also known as the Oscars), announced the 20 acting nominations for the 2015 Oscars. All nominations were for white actors. April Reign, a lawyer and avid Twitter user, noted the all-white list in a tweet and appended a hashtag: #OscarsSoWhite. The hashtag came at a time when #BlackLivesMatter had ignited discussions in social media. And it circulated rapidly. The Academy was embarrassed. As The New York Times noted, “In the movie business, nothing is feared like bad press, and by 2016 timeworn incentive structures had begun to tilt in favor of increased diversity in front of and behind the camera.”“®! Change came. In the years following, films such as Black Panther, Get Out, Coco, and others showed that Hollywood had learned lessons of diversity and inclusion. In 2019, a record 13 winners (not simply nominations) were people of color. The relationship between movies and culture involves a complicated dynamic in every country. While movies certainly influence the mass culture that consumes them, the movies are also an integral part of that culture, a product of it, and often a reflection of prevailing concerns, attitudes, and beliefs. Culture shapes movies. Movies shape culture. Nowhere is this more true than in America. While films at the beginning of the 1900s reflected the racism and gender roles of that time, films at the beginning of the 2000s reflected the diversity of American culture, the struggles of people of color, and demands for equal treatment by women. Mainstream films produced in the late 1940s and into the 1950s reflected the conservatism that dominated the sociopolitical arenas of the time. However, by the 1960s, a reactionary youth culture began to emerge in opposition to the dominant institutions, and these antiestablishment views soon found their way onto screen—a far cry from the attitudes most commonly represented only a few years earlier. War movies of the 1940s were very different from war movies of the 1960s and 1970s and different from the war movies of the 2020s. In one sense, movies could be characterized as America's storytellers. Not only do Hollywood films reflect certain commonly held attitudes and beliefs about what it means to be

American, but they also portray contemporary trends, issues, and events, serving as records of the eras in which they were produced and sometimes shaping those eras. We will look at some of the films and forces that have worked together in American history. Culture Shapes Movies As we have discussed, pundits and scholars regularly debate whether culture shapes technology or technology shapes culture. We have recognized that both can be right. There is little doubt that American culture has shaped movies. The Birth of a Nation More than 100 years after its creation, The Birth of a Nation can still stir and divide America. In 1915, director D. W. Griffith established his reputation with a highly successful film, The Birth of a Nation, based on Thomas Dixon's novel The Clansman, a pro-segregation narrative about the American South during and after the Civil War. At the time, The Birth of a Nation was the longest feature film ever made, almost 3 hours, and contained huge battle scenes that amazed and delighted audiences. Griffith's storytelling ability helped solidify the narrative style that would go on to dominate © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 feature films. He also experimented with editing techniques such as close-ups, jump cuts, and parallel editing that helped make the film an artistic achievement. But it was not technique that led to the fame and infamy of The Birth of a Nation. Griffith's film found notoriety and success largely because it captured the social and cultural tensions of the postCivil War decades. As American Studies specialist Lary May has argued, “[Griffith''s] films dramatized every major concern of the day.”“*! In the early 20th century, fears about formerly enslaved people heading north and waves of immigrants coming to America had led to racist reactions and attitudes in mass culture. “Scientific” theories of the time purporting to link race with inborn traits like intelligence and other capabilities led to the acceptance of discrimination and segregation. Additionally, the dominant political climate, largely a reaction against populist labor movements, was one of conservative elitism, eager to attribute social inequalities to natural human differences." Griffith's film powerfully captures the racism and its violence. FIGURE 8.9 The Birth of a Nation expressed racial tensions of the early 20th century. Source: Wikimedia Commons, https://commons.wikimedia.org/wiki/File: Birth-of-a-nation-klan-and-black-man.jpg. While critics praised the film for its narrative complexity and epic scope, many others were outraged at the seeming celebration of openly racist attitudes, which glorified the Ku Klux Klan and blamed Black people in the South for the destruction of the Civil War and its aftermath." Riots and fights broke out at several screenings. Many Americans joined the National Association for the Advancement of Colored People (NAACP) in denouncing the film, and the National Board of Review eventually cut a number of the film's most racist sections.™ For all its horrors, the film captures the savagery of the times. At the time the nation was divided, and Jim Crow laws and segregation were strictly enforced. The Birth of a Nation was the highest grossing movie of its era. In 1992, the film was classified by the Library of Congress among the “culturally, historically, or aesthetically significant films” in U.S. history. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 259 Why We Fight Until the bombing of Pearl Harbor in 1941, American films generally reflected the neutral, isolationist stance that prevailed in politics and culture. However, after the United States was drawn into the war in Europe, the government sought to openly enlist Hollywood to help with the war effort. It opened the federal Bureau of Motion Picture Affairs in Los Angeles, and bureau officials encouraged patriotic films and served in an advisory capacity on the production of war-related films, an effort with which the studios cooperated. This was culture directly shaping the movies. Films were created and designed to inspire feelings of pride and confidence in being American and to clearly establish that America and its allies were forces of good. Even films that would not be considered war movies were affected. The critically acclaimed Casablanca paints a picture of the ill effects of fascism, illustrates the values that heroes like Victor Laszlo hold, and depicts America as a place for refugees to find democracy and freedom." These early World War II films were sometimes overtly propagandist, intended to influence American attitudes rather than present a genuine reflection of American sentiments toward the war. Frank Capras Why We Fight films, for example, the first of which was produced in 1942, were developed for the U.S. Army and were later shown to general audiences; they delivered a war message through narrative. As the war continued, however, filmmakers opted to forego explicitly patriotic themes for a more serious reflection of American sentiments, as exemplified by films like Alfred Hitchcock's Lifeboat. Later War Films: Cynicism and Anxiety Unlike the patriotic war films of the World War II era, many of the films about U.S. involvement in Vietnam reflected strong antiwar sentiment, criticizing FIGURE 8.10 ; ae ‘ ; y : Films like Apocalypse Now offered dark American political policy and portraying war's damaging effects on those who depictions of war. survived it. Films like Dr. Strangelove (1964), M*A*S*H (1970), The Deer Hunter (1978), and Apocalypse Now (1979) portray the military establishment in a negative light and dissolve clear-cut distinctions, such as the "us versus them" mentality, of earlier war films. These, and the dozens of Vietnam War films that were produced in the 1970s and 1980s—Oliver Stone's Platoon (1986) and Born on the Fourth of July (1989) and Stanley Kubrick's Full Metal Jacket (1987), for example—reflect the sense of defeat and

lack of closure Americans felt after the Vietnam War and the emotional and psychological scars it left on the nation's psyche." A spate of military and politically themed films emerged during the 1980s as America recovered from defeat in Vietnam, while at the same time facing anxieties about the ongoing Cold War with the Soviet Union. Source: Oliver Denker/Shutterstock.com Fears about the possibility of nuclear war were very real during the 1980s, and some film critics argue that these anxieties were reflected not only in overtly political films of the time but also in the popularity of horror films, like Halloween and Friday the 13th, which feature a mysterious and unkillable monster, and in the popularity of the fantastic in films like E.T.: The Extra-Terrestrial, Raiders of the Lost Ark, and Star Wars, which offer imaginative escapes." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Culture and Counter Culture The “baby boomer” generation came of age during the Korean and Vietnam wars. FIGURE 8.11 Not only did the youth culture express a cynicism toward the patriotic, pro-war Bonnie and Clyde reflected the attitudes of a rebellious, rising youth culture. stance of their World War II-era elders, but they displayed a fierce resistance toward institutional authority in general, an anti-establishment ethos epitomized in the 1967 hit film Bonnie and Clyde. In the film, a young, outlaw couple completely rejects traditional society’s laws and norms and sets out on a crosscountry bank-robbing spree until they're killed in a violent police ambush at the film's close.” Bonnie and Clyde's violence provides one example of the ways films at the time were testing the limits of permissible on-screen material. The youth cultures liberal attitudes toward formally taboo subjects like sexuality and drugs began to emerge in film during the late 1960s. Like Bonnie and Clyde, Sam Peckinpah's 1969 Western The Wild Bunch displays an early example of aestheticized violence in film. In Mike Nichols's 1967 film The Graduate, Dustin Hoffman, as the film's protagonist, enters into a romantic affair with the wife of his father’s business partner. However, Mrs. Robinson and the other adults in the film fail to understand the young, alienated hero, who eventually rebels against them. The Graduate, which brought in more than $44 million at the box office, reflected the : ah attitudes of many members of a young generation growing increasingly dissatisSource: Warner Brothers-Seven nis: EIOS, fied with what they perceived to be the repressive social codes established by wikimedia.org/wiki/File:Faye_Dunaway_(1967_Bonnie_ their more conservative elders.5? and_Clyde_promo).jpg. The wildly popular Easy Rider (1969)—containing drugs, sex, and violence—may owe a good deal of its initial success to liberalized audiences. And in the same year, Midnight Cowboy, one of the first Hollywood films to receive an X rating (in this case for its sexual content), won three Academy Award awards, including Best Picture." As the release and subsequently successful reception of these films attest, what at the decades outset had been countercultural had, by the decade's close, become mainstream. Later decades saw counter culture trends shape other films. Beginning in the 1980s, Spike Lee pushed back against the lack of Black directors, actors, and themes in American

movies with a series of films, including She's Gotta Have It, Do the Right Thing, and Malcolm X. The 2018 film, Black Panther, portrayed a Black man as a world superhero—a far cry from The Birth of a Nation. Culture Can Restrict: The Hollywood Production Code When the MPAA (originally MPPDA) first banded together in 1922 to combat government censorship and to promote artistic freedom, the association attempted a system of self-regulation. However, by 1930—in part because of the great success and experimentation with talking pictures—renewed criticism and calls for censorship from conservative groups made it clear to the MPPDA that the loose system of self-regulation was not enough protection. As a result, the MPPDA instituted the Production Code, or Hays Code (after MPPDA director William H. Hays), which remained in place until 1967. The code, which according to motion picture producers concerned itself with ensuring that movies were “directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking,” was strictly enforced starting in 1934, putting an end to most public complaints. However, many people in Hollywood resented its restrictiveness. After a series of Supreme Court cases in the 1950s regarding the code's restrictions to freedom of speech, the Production Code grew weaker until it was finally replaced in 1967 with the MPAA rating system.®” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The MPAA rating systems, with some modifications, is still in place today. Before release in theaters, films are submitted to the MPAA board for a screening, during which advisers decide on the most apropriate rating based on the film's content. However, studios are not required to have the MPAA screen releases ahead of time—some studios release films without the MPAA rating at all. Commercially, less restrictive ratings are generally more beneficial, particularly in the case of adultthemed films that have the potential to earn the most restrictive rating, the NC-17. Some movie theaters will not screen a movie that is rated NC-17. When filmmakers get a more restrictive rating than they were hoping for, they may resubmit the film for review after editing out objectionable scenes. Movies Shape Culture Just as movies reflect the anxieties, beliefs, and values of the cultures that produce them, they also help to shape and solidify a culture's beliefs. Sometimes the influence is trivial, as in the case of fashion trends or figures of speech. After the release of Flashdance in 1983, for instance, torn Tshirts and leg warmers became hallmarks of the fashion of the 1980s."! The phrase, “My bad,” came from the 1995 movie, Clueless. However, sometimes the impact can be profound, leading to social or political reform, or the shaping of ideologies. This section could be a book in itself! Film and the Rise of Mass Culture During the 1890s and up until about 1920, American culture experienced a period of rapid industrialization. As people moved from farms to centers of industrial production, urban areas began to hold larger and larger concentrations of the population. At the same time, film and other methods of mass communication (advertising and radio) developed, whose messages concerning tastes, desires, customs, speech, and behavior spread from these population centers to outlying areas across the country. The effect of early mass-communication media was to wear away regional differences and create a more homogenized, standardized culture. Film played a key role in this development, as viewers began to imitate the speech, dress, and behavior of their common heroes on the silver screen” In 1911, the Vitagraph company began publishing The Motion Picture Magazine, Americas first fan magazine. Originally conceived as a marketing tool to keep audiences interested in Vitagraph’s pictures and major actors, The Motion Picture Magazine helped create the concept of

the film star in the American imagination. Fans became obsessed with the off-screen lives of their favorite celebrities, like Pearl White, Florence Lawrence, and Mary Pickford." Today's audiences are no different. Though the movies must compete for attention with other media, it is of interest that the stars, writers, directors, and producers of these other media often have roots in the movies. Films shape mass culture through other media. American Myths and Traditions Identity in mass society is built around certain commonly held beliefs, or myths about shared experiences. In America, these myths are often disseminated through or reinforced by film. One example of a popular American myth, one that dates back to the writings of Thomas Jefferson and other founders, is an emphasis on individualism—a celebration of the common man or woman as a hero or reformer. With the rise of mass culture, the myth of the individual became increasingly appealing because it provided people with a sense of autonomy and individuality in the face of an increasingly homogenized culture. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The hero myth can be found in almost every culture. In American, it often FIGURE 8.12 finds embodiment in the Western, a film genre that was popular from the silent Stars Wars set a battle of good versus evil in a futuristic setting. era through the 1960s, in which the lone cowboy, a nomadic wanderer, makes his way in a lawless, and often dangerous, frontier. An example is 1952's High Noon. From 1926 until 1967, Westerns accounted for nearly a quarter of all films produced. In other films, like Frank Capra's 1946 movie It's a Wonderful Life, the individual triumphs by standing up to injustice, reinforcing the belief that one person can make a difference in the world." And in more recent films, hero figures such as Indiana Jones, Luke Skywalker (Star Wars), and Neo (The Matrix) have continued to emphasize individualism and build around myths of the hero. It is of interest too that the myth-making must evolve with the times. Source: pio3/Shutterstock.com Women, Black people, and other people of color were often left out of the American hero myth until persistent actors, writers, and directors were able to push for change. For example, in the 1970s, Sigourney Weaver offered arguably the first female action hero as Ripley in Alien, breaking through the stereotypes that heroes were males. As we noted above, Black Panther, with Chadwick Boseman in the starring role, cast a Black man as superhero. Bringing Social Issues to Film As D. W. Griffith recognized nearly a century ago, film has enormous power as a medium to influence public opinion. Ever since Griffith's The Birth of a Nation sparked strong public reactions in 1915, filmmakers have been producing movies that address social issues, sometimes subtly, and sometimes very directly. Films like Hotel Rwanda (2004), about the 1994 Rwandan genocide, or The Kite Runner (2007), a story that takes place in the midst of a war-torn Afghanistan, or The Trial of the Chicago Seven (2020), a movie about the prosecution and persecution of black activists in the 1960s, have captured audience imaginations by telling stories that raise social awareness about world events. Documentary films in particular often took up social causes and were often met with greater interest than ever before. Films like Super Size Me (2004), which documents the effects of excessive fast-food consumption and criticizes the fast-food industry for promoting unhealthy eating habits for profit, and Food, Inc. (2009), which examines corporate

farming practices and points to the negative impact these practices can have on human health and the environment, have brought about important changes in American food culture.” Just 6 weeks after the release of Super Size Me, McDonald's took the supersize option off its menu and since 2004 has introduced a number of healthy food options in its restaurants." Other fast-food chains have made similar changes.” Director Michael Moore has offered a liberal stance on social and political issues such as health care, globalization, and gun control. His 2002 film Bowling for Columbine, for example, addressed the Columbine High School shootings of 1999, presenting a critical examination of American gun culture. While some critics have accused Moore of producing propagandistic material under the label of documentary because of his films’ strong biases, his films have been popular with audiences, with four of his documentaries ranking among the highest grossing documentaries of all time. Fahrenheit 9/11 (2004), which criticized the second Bush administration and its involvement in the Iraq War, earned $119 million at the box office, making it then the most successful documentary of all time.’ Moore's work and others show the power of film to engage social issues.” Key Takeaways e Movies shape and are shaped by their culture and era. e #OscarSoWhite led to an emphasis on more diversity in Hollywood. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 263 e D. W. Griffith's film The Birth of a Nation presented a racist perspective on the U.S. Civil War and its aftermath, reflecting and also putting a spotlight on the bigotry of the era. e During World War Il, films reflected the patriotic, pro-war sentiments of the time. After the failure of the Vietnam War, films reflected a more ambivalent attitude toward war. e The MPAA rating system, established in 1968, gave filmmakers greater freedom in the content they were able to portray on screen. e Inthe 1960s and 1970s with the rise of an antiestablishment youth culture, movies adopted more liberal stances toward sexuality and violence and displayed a cynicism toward established social structures. e Movies shape cultural attitudes and customs, as audiences adopt the attitudes and styles of the characters they watch on screen. Filmmakers may use their movies to influence cultural attitudes toward certain social issues, as in Fahrenheit 9/11 and Super Size Me. Exercises 1. Consider three films you have watched in the last year. In what ways have these films reflected current concerns, trends, or attitudes? Of these movies, which do you think have the most potential to shape cultural attitudes or bring about social change? How do you think these movies might bring about this change? 2. Locate a film that has been remade and watch the original and remade versions. Besides the obvious changes in fashion and technology, what other differences do you notice that reflect the cultural attitudes, trends, and events in the period in which each film was produced? 8.4 Trends in Movies Learning Objectives Recognize the role the major Hollywood studios have had in shaping the movie industry. Discuss Hollywood's reliance on blockbusters and sequels. Identify the influence of international and independent films on Hollywood. Introduce the effect of streaming films on Hollywood. > @ IS = In this section, we will look at trends that are shaping movies. Some, like the power of Hollywood, have existed for decades. Some, like streaming, are relatively new. Though the COVID-19 pandemic disrupted films, as it did every aspect of life, the trends below continue to this day. And in our final section, we will take up the future of movies. The Continued Influence of Hollywood Ever since the rise of the studio system in the 1930s, the majority of films have originated with the leading Hollywood studios. Even today, the big studios still control much of the film business. Specifically, “The Big

Six," comprised of motion picture conglomerates 20th Century Fox, Paramount Pictures, Warner Bros., Universal Pictures, Columbia Pictures, and Walt Disney Studios, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

account for over 83 percent of the North American market share and bring in billions of dollars in revenue each year.” In the early years, audiences were familiar with the major studios, their collections of actors and directors, and the types of films that each studio was likely to release. All of that changed with the decline of the studio system; screenwriters, directors, scripts, and cinematographers no longer worked exclusively with one studio, so these days, while moviegoers are likely to know the name of a film's director and major actors, it’s unusual for them to identify a film with the studio that distributes it. However, studios are no less influential. Few films succeed without a studio-financed marketing campaign that tells people about the film. The previews of coming attractions that play before a movie begins are controlled by the studios.” Online marketing, TV commercials, and advertising partnerships with other industries—the name of an upcoming film, for instance, appearing on Coca-Cola cans—are available tools for the big-budget studios. They have the resources to commit millions to what is called “prerelease advertising.” FIGURE 8.13 The entrance to Universal Studios, Hollywood. ” wpa = STUDIOS = HOLLY WROP De a Source: pablopicasso/Shutterstock.com In the movie industry today, publicity and product are two sides of the same coin. Even films that get a lousy critical reception can do extremely well in ticket sales if their marketing campaigns manage to create enough hype. Similarly, two comparable films can produce very different results at the box office if they have been given different levels of publicity. Even though studios no longer own the country's movie theater chains, the films produced by the big six studios are the ones the multiplexes invariably show. Unlike films by independents, it’s a safe bet that big studio movies are the ones that will sell tickets. The Hollywood “dream factory,” as Hortense Powdermaker labeled it in her 1950 book on the movie industry! manufactures an experience that is part art and part commercial product.” While the studios of today are less factory-like than they were in the vertically integrated studio system era, Hollywood is an industry, and as in any other industry in a mass market, its success relies on control of production resources and “raw materials” and on its access to mass distribution and marketing strategies to maximize the product's reach and minimize competition. In this

way, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 265 Hollywood has an enormous influence on the films to which the public has access. The owners of the nation’s major movie theater chains are keenly aware that a film's success at the box office has everything to do with studio-generated marketing and publicity. The History of , Hollywood The Reliance on the Blockbuster Produced as part of a series on the history of California, this video covers the While it may seem like the major studios always reap large profits, moviemaking today is a much interesting history of riskier, less profitable enterprise than it was in the studio system era. The massive budgets required Hollywood. for the global marketing of a film are huge financial gambles. In fact, most movies cost the studios much more to market and produce—upward of $100 million—than their box-office returns ever generate. With such high stakes, studios have come to rely on producing a handful of blockbuster films each year that keep them afloat.’ Movies like Titanic, Pirates of the Caribbean, and XHO LLY WO o D. Avatar can provide support for studios to take chances with other films." es FIGURE 8.14 Marvel's Avengers has created a blockbuster series. View in the online reader INOW: SHOWING Source: Saksit Nimprasert/Shutterstock.com Audiences too look forward to blockbuster films. They becomes a touchstone, not only for production values and story lines, but also for moviegoers’ expectations. Because studios know they can rely on certain predictable elements to draw audiences, they tend to invest the majority of their budgets on movies that fit the blockbuster mold. Big-name actors, action, moving plots, sweeping music, and other elements help make a blockbuster.”! As we will see below, the “children” of blockbusters can do well. Remakes, movies with sequel setups, or films based on best-selling novels or comic books are safer bets than original screenplays or movies with experimental or edgy themes. For example, James Cameron's Titanic (1997), in its era the highest grossing movie of all time, saw such success largely because it was based on a well-known story, contained predictable plot elements, and was designed to appeal to the widest possible range of audience demographics with romance, action, expensive special effects, and an epic scope—meeting the blockbuster standard on © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

NOW SHOWING
MARVEL STUDIOS
AVENGERS
ENDGAME

 above-the-line costs Costs in the production of a film that are negotiated before filming begins. below-the-line costs Costs in the production of a film that are generally fixed. several levels. The film's astronomical $200 million production cost was a gamble indeed, requiring the backing of two studios, Paramount and 20th Century Fox.” The Costs of Making a Blockbuster Because of his success with Titanic, Cameron was allowed to create Avatar, released in 2009, which cost close to $340 million, making it one of the most expensive films of all time. Where does such an astronomical budget go? As we noted, usually about half of the money goes to advertising. In the case of Avatar, the numbers were different. With Cameron's reputation, the studio felt it could put more into his work and a little less in marketing. The film cost $190 million to make and around $150 million to market. Of that $190 million production budget, part went toward above-the-line costs, those that are negotiated before filming begins, and part to below-the-line costs, those that are generally fixed. Above-the-line costs included screenplay rights; salaries for the writer, producer, director, and leading actors; and salaries for directors’, actors’, and producers’ assistants. Below-theline costs included the salaries for nonstarring cast members and technical crew, use of technical equipment, travel, locations, studio rental, and catering.” FIGURE 8.15 American actress Sigourney Weaver (L) poses next to Canadian film director James Cameron during a showing of Avatar in Berlin. Pandora Pandora AV ATAR Source: dpa picture alliance archive / Alamy Stock Photo For Avatar, the reported $190 million didn't include money for research and development of 3-D filming and computer-modeling technologies required to put the film together. If these costs were factored in, the total movie budget may have been closer to $500 million.*! Fortunately for 20th Century Fox, the gamble on Cameron and the blockbuster paid off. Avatar made a profit over these expenses in local box-office sales alone, raking in $750 million domestically in the first 6 months after its release.™! As the 2020s got underway, the film was still the top grossing film of all time, making close to $3 billion.” However, for every expensive film that has made out well at the box office, there are a handful of others that have tanked. Here is one example you should know. Back in 1980, when United Artists (UA) was a major

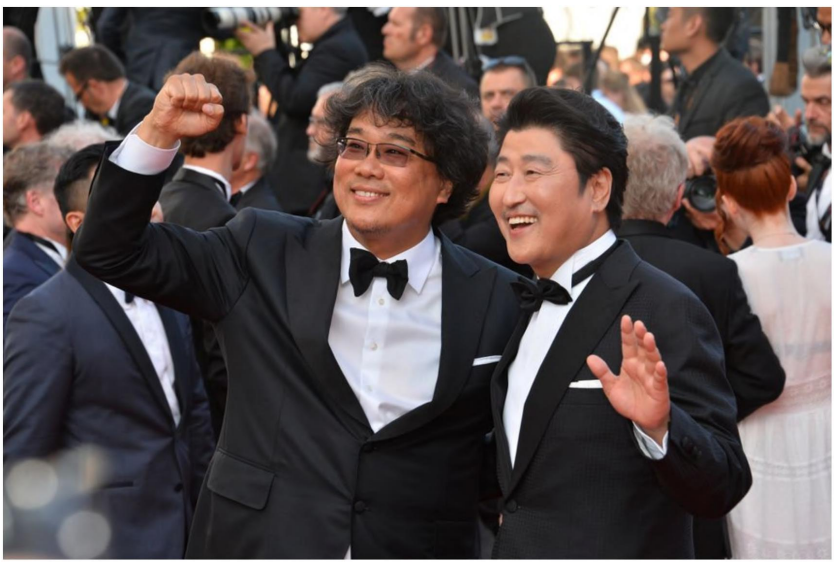
Hollywood studio, its epic western Heaven's Gate cost nearly six times its original budget: $44 million instead of the proposed $7.6 million—big money back then. The movie, which © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 bombed at the box office, was the largest failure in film history at the time, losing at least $40 million, and forcing the studio to be bought out by MGM." Since then, Heaven's Gate has become synonymous with commercial failure in the film industry.*” Despite such failures, the rash of high-budget and high-grossing films that have appeared since—Avengers: Endgame (2019), Harry Potter and the Sorcerer's Stoneand its sequels (2002-2011), Alice in Wonderland (2010), The Lord of the Rings films (2001-2003), The Dark Knight trilogy (2005-2012), and others—are indications that, for the time being, the blockbuster standard will drive Hollywood production. The Sequel—and Sequel to the Sequel The cost of producing and marketing movies can be astronomical. Studios look constantly for a “sure thing,” a film that is likely to succeed. As we noted, the “children” of blockbusters are regularly looked to for support. Remakes and sequels are seen as safer bets. Audiences have shown that they like the concept or the characters. Why wouldn't they like them a second time? Or third? FIGURE 8.16 The sequel, The Empire Strikes Back, introduced a new character, Yoda. The idea has been around from almost the beginning of film. A sequel to The Birth of a Nation—The Fall of a Nation—came out the year after, 1916, and was another vehicle for racism and controversy. The director, Thomas Dixon Jr., blatantly attempted to cash in on the success of its predecessor. He failed, and The Fall of a Nation has actually disappeared. No copies have survived." Interestingly, some of the greatest films ever made are sequels: Movies like The Dark Knight (2008) was a sequel to Batman Begins (2005), which itself was a reboot of the Batman franchise. The Godfather Part II,Toy Story Source: Willrow Hood/Shutterstock.com 3, The Empire Strikes Back (sequel to Star Wars), and others consistently appear on all-time best lists. Time magazine notes, “Sequels that are better than the original build on what the audience already knows and loves about the franchise's characters. Perhaps the movie throws the hero into a daunting situations that challenges their beliefs or forces them to evolve. Maybe the movie infuses humor in a traditionally tragic series or poignancy in a historically comedic franchise.”*! The trend of Hollywood relying on sequels will continue. As the 2020s got underway, more than 100 sequels were in the works for the years ahead." The Small, Essential Role of International and Independent

Films English-born Michael Apted, former president of the Director's Guild of America, once said, “Europeans gave me the inspiration to make movies... but it was the Americans who showed me how to do it.”*" Major Hollywood studio films have dominated the movie industry worldwide since Hollywood's golden age, yet American films have always been in a relationship of mutual influence with films from foreign markets. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

268 Understanding Media and Culture in the 2020s auteur Directors whose personal, creative visions are reflected in their work. New Wave movement The French New Wave was characterized by an independent production style that showcased the personal authorship of its young directors. From the 1940s through the 1960s, for example, American filmmakers admired and were influenced by the work of overseas auteurs—directors like Ingmar Bergman (Sweden), Federico Fellini (Italy), Francois Truffaut (France), and Akira Kurosawa (Japan), whose personal, creative visions were reflected in their work.®" The concept of the auteur was particularly important in France in the late 1950s and early 1960s when French filmmaking underwent a rebirth in the form of the New Wave movement. The French New Wave was characterized by an independent production style that showcased the personal authorship of its young directors."! The influence of the New Wave was, and continues to be, felt in the United States. The generation of young, film school-educated directors that became prominent in American cinema in the late 1960s and early 1970s owes a good deal of their stylistic techniques to the work of French New Wave directors. FIGURE 8.17 Bong Joon-ho and Song Kang-ho at the Cannes movie festival. Source: Featureflash Photo Agency/ Shutterstock.com In the current era of globalization, the influence of foreign films remains strong. The rapid growth of the entertainment industry in Asia, for instance, has led to an exchange of style and influence with U.S. cinema. Remakes of a number of popular Japanese horror films, including The Ring (2005), Dark Water (2005), and The Grudge (2004), have fared well in the United States, as have Chinese martial arts films like Crouching Tiger, Hidden Dragon (2000), Hero (2002), and House of Flying Daggers (2004). At the same time, U.S. studios have recently tried to expand into the growing Asian market by purchasing the rights to films from South Korea, Japan, and Hong Kong for remakes with Hollywood actors.“ In 2020, South Korean director Bong Joon-ho made history when his film, Parasite, won the Oscar for Best Picture, the first time an international film had ever won. The film also won Best Screenplay and Best International Film, and the Best Director award went to Bong Joon-ho as well. The Economist noted: “The triumph of Parasite is also being hailed by film critics as a victory for global cinema in the English-speaking world. ‘Once you

overcome the one-inch tall barrier of subtitles, Mr Bong said at the Golden Globes in January, ‘you will be introduced to many more amazing films.” In 2021, the Best Director award went to Chinese filmmaker Chloé Zhao for the independent American film, Nomadland. The film also won Best Picture. International directors and actors will © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



Chapter 8 Movies in the 2020s 269 continue to influence Hollywood. And in 2022, New Zealander Jane Campion won the Best Director award for Power of the Dog. Independent films—indies—also working outside of the Hollywood studio system, have their own influence on the movie industry. While the blockbuster still drives the industry, the formulaic nature of many Hollywood films continually opens a door for independent films to make their mark on the industry. Although films have been produced outside of Hollywood since the beginning, the conscious characterization of indie films really took hold in the 1990s. A number of developments paved the way. The Sundance Film Festival (originally the U.S. Film Festival) began in Park City, Utah, in 1980 as a way for independent filmmakers to showcase their work. Since then, the festival has grown to garner more public attention, and now often represents an opportunity for independents to find market backing by larger studios. In 1989, Steven Soderbergh's sex, lies, and videotape, released by Miramax, was the first independent to break out of the art-house circuit and find its way into the multiplexes. As Esquire notes, “But even though there have been '“indies' ever since Thomas Edison first monopolized filmmaking technology, the movement was arguably defined in the Nineties, when breakout hits like Pulp Fiction and sex, lies and videotape made household names of their stars and directors. These were creative, challenging films that nevertheless found mainstream audiences (and tens of millions of dollars).”"*! In the 1990s and 2000s, independent directors like the Coen brothers, Wes Anderson, Sofia Coppola, and Quentin Tarantino made significant contributions to contemporary cinema. Tarantino's 1994 film, Pulp Fiction, garnered attention for its experimental narrative structure, witty dialogue, and nonchalant approach to violence. It was the first independent film to break $100 million at the box office, proving that there was still room in the market for movies produced outside of the big six studios.” And as we noted above, Chinese director Chloé Zhao won Best Picture and Best Director Oscars for Nomadland, an independent film. Streaming Streaming media, as we have seen, actually have a long history, dating back to early radio. Our modern notion of streaming—sending digital content over the FIGURE 8.18 : Netflix headquarters near Silicon Valley—not Hollywood — California. internet to any kind of connected

device—developed in the 1990s. And though streaming video quickly became part of the phenomenon, Hollywood studios were actually leery. And with good reason. People would buy copies of movies and then stream them for free to websites. Movie studios and music companies were united in the effort to control streaming. The problem for movie studios was two-fold. The long-established viewing pattern of going to a theater to watch a film had been attacked by television, which encouraged at-home entertainment. Indeed, old movies have always been a staple of television. The creation of VCR, DVD, and Blu-ray technologies had further focused people on at-home viewing of films. After their movie theater releases, films were released by studios for VCR and DVD rentals. | Source: Michael Vi/Shutterstock.com In 1999, one of the competing DVD rental companies, Netflix, began offering an online subscription service through the internet. Subscribers chose movies from the Netflix website, which were then mailed to customers, along with prepaid return envelopes. Customers typically rented for a flat monthly fee as many movies per month as they wished. By the mid-2000s, the technology was advanced enough for Netflix to stream the movies over the internet, rather than send DVDs. At this point, the Hollywood model was still not completely disrupted. The films first still had to be released in theaters before being released to Netflix. Ambitiously, Netflix began producing its own content, such as House of Cards, Narcos, and The Crown to directly compete with Hollywood. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Other huge media companies, such as Disney and HBO, jumped into the streaming wars. And that is where things stood until Spring 2020, when the COVID-19 pandemic shut down Hollywood studios as well as movie theaters across the country.” And in 2021, just as the pandemic began to ebb in the United States, Hollywood was jolted by two huge announcements: ATST, the wireless carrier, agreed to spin off its WarnerMedia group and merge it with its rival Discovery Inc. The move combines HBO, Warner Bros. studios, CNN, and several other cable networks with a host of reality-based cable channels from Discovery, including Oprah Winfrey's OWN, HGTV, The Food Network, and Animal Planet. The merger creates yet another giant in the streaming marketplace. Then, within a week of those announcements, the market was shaken again when online shopping giant Amazon announced it was buying MGM, the almost 100-year-old movie and TV studio behind James Bond, “Legally Blonde” and “Shark Tank.” Amazon's goal is to make its Prime Video service a more formidable competitor in streaming to compete against Netflix, HBO, and Disney+. Such moves confirm that the future of film will certainly be streamed." Key Takeaways e A film’s performance at the box office is often directly related to the studio marketing budget that backs it. e Because of high marketing and production costs, the major studios have increasingly come to rely on blockbuster films and sequels to keep themselves profitable. e International and independent films find increasing popularity in the 2020s, in part because they represent a break from the predictable material often released by studios. e Streaming movies, rather than releasing them in theaters, has become a pressing question for Hollywood. Exercises In Section 4, you learned that blockbuster and sequel films rely on certain predictable elements to attract audiences. Think about recent blockbusters or sequels that you viewed and consider the following: e What elements do these films have in common? Why do you think these elements help to sell movies? e How have the big Hollywood studios shaped these elements? e How do economic concerns, like box-office totals, promote predictable elements? 8.5 The Future of Movies in the 2020s Learning Objectives 1. Discuss possible futures of the movie theater after the pandemic. 2. Analyze viewing habits of younger and older people. © 2023 Boston Academic Publishing, Inc., d.b.a

FlatWorld. All rights reserved.

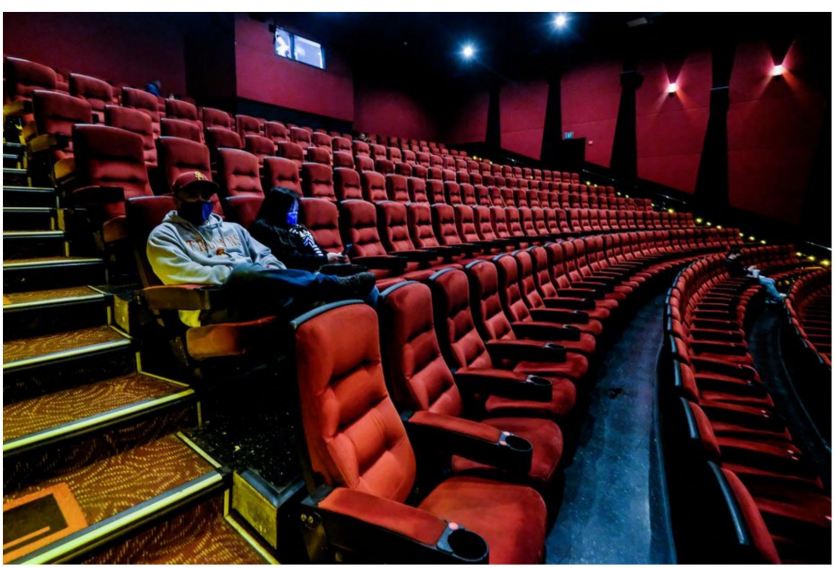
 8. Introduce how virtual, digital actors are finding success in films. 4. Discuss the continuing push to diversify the American film industry. Every medium discussed in this book felt the severe impact of the COVID-19 pandemic. Movies are no different. Yet, as with many other media, the dramatic changes to movies caused by the pandemic were often already taking place. The pandemic hastened forces in play." For example, as we saw in the previous section, the ability to stream movies into homes was causing questions for the industry prior to the virus. The competition presented by the streaming services, such as Netflix, HBO, and Disney, had heightened that tension. The pandemic brought it to the forefront. In that arena and others, the 2020s will be pivotal years for the movies. Movies Without Theaters? Prior to the pandemic, the release of a (hopeful) Hollywood blockbuster was akin to planning an invasion. Studios wanted the release dates to produce as much buzz and revenue as possible. Studios looked for the best season (summer or Christmas). They tried to avoid other massive blockbusters. They also had to make sure the film was finished, juggling film editing, reshoots, and special effects. But the shuttering of theaters by the pandemic disrupted all the invasions. Studios changed release dates and then changed them again until they realized they simply could not plan until the pandemic was winding down. Industry observers, such as The Verge, studied the changes with interest as competitors shuffled filming and release dates to avoid splitting audiences (and box office takes). FIGURE 8.19 Older theater with an above the door marquee closed during the pandemic. ari C2 Matus antl Source: Laurie A. Smith/ Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

GLOBE THEATRE
TICKETS
MOVIES CANCELED
DUE TO
COVID 19 RISK

 “Small delays turned into large ones; films that were scheduled for 2020 jumped to 2021,” wrote The Verge. ‘And yet, in all the uncertainty, it seemed that studios were extremely reluctant to turn to what might have seemed like an obvious solution: just releasing their biggest films on any of the newly minted streaming services or digital video storefronts in lieu of a theatrical release.” Its study concluded: “The current model of Hollywood just wasn't built to survive without theaters.”"”! The reason, of course, is money. Streaming does not bring in as many viewers or as much money as the big theater chains, such as AMC and Regal Cinemas. Studios like Disney and Warner Bros. can allow the theater chains to keep 45 percent of the box office and still make more money than streaming. Movies released in theaters also are seen by people in the industry as more prestigious than movies that “only” stream. And a theater showing remains a requirement for eligibility for major awards like the Oscars. The New York Times asked, “Without appearing on big screens, are movies even movies?”"™! “Years on, companies like Netflix and Amazon are still trying to work their way out of the reputation that streaming is somehow a lesser form of entertainment,” The Verge notes“! But the pandemic changed the equation. Streaming brought in more money than theaters that were closed. In 2020 and 2021, dozens of movies originally scheduled for big screens instead came out on streaming services. In a major example, Pixar's long-awaited adventure, “Soul,” made its debut exclusively on Disney+.And in an unprecedented move, because of the pandemic, the Oscars in 2021 decided for the first time to allow streaming films that did not have a theatrical release to be eligible for Academy Awards. Studio executives pray all this change is temporary. They are hopeful that the pandemic simply caused pent-up demand, which will be met in the 2020s by numerous delayed blockbusters in theaters. “There's a reason that the Roaring Twenties followed the 1918 pandemic,” J.J. Abrams, the Bad Robot Productions chairman, told The New York Times. “We have a pent-up, desperate need to see each other—to socialize and have communal experiences. And there is nothing that I can think of that is more exciting than being in a theater with people you dont know, who dont necessarily like the same sports teams or pray to the same god or eat the same food. But youre screaming together, laughing

together, crying together. It’s a social necessity." Will Viewing Habits Change? The people who will ultimately decide the future of movies and theaters are the viewers. Usually when researchers take up the topic of movie viewing, they find they must immediately make distinctions based on age. Young people have different experiences and viewing habits than older people. Again we see that trends that were in place before the pandemic were accelerated. Young people, who were completely comfortable streaming movies on laptops, tablets, and phones, found themselves doing so more during quarantine. And older people were forced to make the switch as well—and found it convenient. They might not be changing back. As Fast Company wryly noted, “If you barely leave your house for an entire year and are paralyzed with fear but still trying to work, turns out that affects your viewing habits." And the Fast Company writer had an answer for the studio executive above who feels that movies in theaters are a social necessity: “2020 was an unforgettable lesson in how much people value feeling connected to each other. Watching television has often been seen as a barrier to connection, the opposite of spending quality time, but throughout the pandemic it became a hub of shared humanity.” The New York Times notes that young people will be especially important for the future of movies. “Will young people—trained during the pandemic to expect instant access to new movies like ‘Hamilton’ and ‘Borat Subsequent Moviefilm—get into the habit of going to the movies like their parents and grandparents did?”"*” It is a crucial question. About 33 percent of moviegoers in the United States and Canada last year were under the age of 24, according to the Motion Picture © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 273 Association. Those young people will need to enjoy viewing movies in theaters if the traditional film industry is to survive. FIGURE 8.20 Two patrons wearing masks in a large, stadium seating movie theater. They are the only ones in the theater. Source: Ringo Chiu/Shutterstock.com Actors Who Never Die? In May 2020, a leading Hollywood company, Creative Artists Agency (CAA), which represents Scarlett Johansson, Will Smith, Steven Spielberg, and others, announced that it had signed another star—Miquela, a 19-year-old, Brazilian-American model, pop singer, and aspiring actress. She is also a robot. Yes, Miquela was created in 2016 by Brud, a California startup company, which had found success with Miquela in a number of entertainment venues. Miquela does not employ artificial intelligence in her performances. She convincingly reads her scripts —and never forgets her lines! Miquela also has 2.2 million Instagram followers, has sung with real-life singers, and has social media battles with virtual boyfriends. CAA felt her future was bright. Virtual actors are attractive to studios. The Guardian notes, “they are literally totally malleable. They will never complain, they are always in prime condition and camera-ready (creepily, Miquela is forever 19 years old),”" © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



 Others have remarked upon the possibilities of virtual actors. Said another FIGURE 8.21 publication: “While the technology is probably 10 years from being fully realized, Will robot actors replace real actors? it's a virtual certainty that the deepfakes we have seen used to bring historical people back to life, or even reproduce the likenesses and voices of celebrities and political figures, will also be used to produce virtual actors in films and TV shows. These actors will never get sick, don't have personal issues and personality weaknesses, always show up to work on time, and never need contract negotiations or given ‘points’ on a film.” Virtual actors are not all that different from movie characters such as Mickey Mouse, Buzz Lightyear, Yoda, and others. The Guardian says that CAA knows “being a successful actor is never just about acting.” It says, “Celebrity is an inextricable factor in the equation, and it's no longer exclusive to humans.”"”" Source: studiostoks/ Shutterstock.com #OscarsSoDiverse? As you recall, leading up to the 2020s, a movement captured by the Twitter hashdee a 8.22 sweet Oscar ior Best tag #OscarsSoWhite, and given momentum by the Black Lives Matter movement, aniel Kaluuya won tne scar tor bes š : $ P Supporting Actor for his work in Judas and the helped bring about noticeable change to the diversity of Academy Awards. That Black Messiah. trend should continue throughout the decade. The Academy of Motion Picture Arts and Sciences helped continue progress VA by implementing a new initiative in 2020 to expand diversity and inclusion ae | throughout the ranks of the filmmaking industry. The effort, clumsily called i J "Academy Aperture 2025," requires Oscar nominees to meet certain diversity and inclusion standards in their hiring throughout the performance and production ranks. ARIETY "While the Academy has made strides, we know there is much more work to be done in order to ensure equitable opportunities across the board," Academy CEO Dawn Hudson said. "The need to address this issue is urgent. To that end, we Source: Kathy Hutchins/Shutterstock.com will amend—and continue to examine—our rules and procedures to ensure that all voices are heard and celebrated."™ The rules and procedures will be developed throughout the 2020s but the end result should "encourage equitable hiring practices and representation on and off screen." UCLA conducts a bi-annual Hollywood Diversity Report

that breaks down the hiring of women and people of color in the entertainment industry. In 2021, the first report following the new guidelines, the report found that more women and people of color got jobs last year in the categories of lead actors, total cast, writers, and directors. In the acting categories, they reached close to proportionate representation with the U.S. population. As for the Oscars, the 2021 slate was its most diverse. Nine out of 20 acting nominations went to people of color—the highest number ever. Chloé Zhao became the first woman of color to win best director, for Nomadland (which also won best picture). Daniel Kaluuya (Judas and the Black Messiah) and Yuh-Jung Youn (Minari) clinched the races for supporting actor. Mia Neal and Jamika Wilson became the first Black women to win in makeup and hairstyling, for Ma Rainey's Black Bottom. Darnell Hunt, a co-author of the report, says Hollywood is learning that diversity does sell and that fact is helping the market is becoming more diverse. The report found that on average, films with between 41-50% minority casts fared best at the box office, while films with less than 11% minority casts fared worst. "It's more profitable to make projects that diverse audiences can relate to," he says.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 8 Movies in the 2020s 275 #OscarsSoWhite Key Takeaways Creator April Reign Explains Why Diversity Isn't Enough This video showcases the e The COVID-19 pandemic increased the pressure on movie theaters as people streamed movies more than ever. creator of the hashtag e The future of movies in the 2020s will depend largely on viewing habits, especially of young #OscarsSoWhite. people. e Virtual actors are becoming a presence in Hollywood as technology continues to shape the industry. e The film industry, still stung by #OscarsSoWhite, continues to diversify film production and awards. WHEN DIVERSITY ISN'T ENOUGH Exercises View in the online reader Think of the last movie you watched, either streaming or in a theater. Consider what was gained or lost by viewing the movie the way you did. Then respond to the following questions. e What are the advantages and disadvantages of streaming? e What are the advantages and disadvantages of seeing movies in a theater? e What do you think is the future of movie theaters? 8.6 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. Explain the importance of Georges Méliés' work in the development of cinematography. b. Why was the MPPC formed? c. What caused the movie industry to move to Hollywood? d. Describe the factors that led to the rise and fall of the Hollywood studio system. 2. Questions for Section 3 a. Explain audience reactions to The Birth of a Nation. How did this film reflect the culture of its time? b. Explain the role Frank Capra's Why We Fight films played in World War II cinema. c. Explain how American individualism is reinforced in popular films. 3. Questions for Section 4 a. Why might studios invest nearly half of their budgets in marketing efforts? b. List the six major Hollywood studios today and explain their influence on the film industry. c. What economic factors have led to the blockbuster standard? d. Explain the influence of foreign films on American cinema. 4. Questions for Section 5 a. Explain the impact of the COVID-19 pandemic on movies. b. Why does the film industry worry about movie theaters? c. Explain the trend in American viewing habits. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 d. What are virtual actors? e. What are reasons that Hollywood would want to be more diverse? Critical Thinking Questions 1. Imagine you are a film studies teacher and you choose to show excerpts from The Birth of a Nation in your class to illustrate its significance in film history. One student is highly offended by the film and stops to voice her concerns to you after class. Taking into consideration the things you have learned about the history of cinema and the relationship between film and culture, how would you explain your choice to this student? 2. Assume you want to create a documentary to raise awareness about a social issue that concerns you. What issue would you address and what would you choose to document? Whom would you interview, where would you go, and so on? 3. How would you respond to a visitor from another country who accuses the United States of cultural imperialism through the export of American movies? 4. Imagine you want to produce a remake of a movie from the 1980s. Choose a movie that you think would be a blockbuster. Create a marketing plan that includes merchandise tie-ins and sources of revenue beyond the box office. 5. After its decline in the 1950s, 3-D experienced a brief comeback in the 1980s. Based on what you know about the movie industry of the time and the culture of the 1980s, why might this have occurred? Career Connection Research the career of a Hollywood producer. In this career, identify the different types of producers involved in a production. Then consider the following questions: e What tasks are these producers expected to perform? e Do people in this career specialize in a certain genre of film? If so, which genre would you specialize in and why? 0. David Robinson, From Peep Show to Palace: The Birth of American Film (New York: Columbia University Press, 1994), 63. E n d n otes 1. Andrei lonut Balcanasu, Sergey V. Smagin, and Stephanie K. Thrift, “Edison and the Lumiere Brothers,” Cartoons and Cinema of the 20th Cenury, http:// library.thinkquest.org/C01 18600/ index.phtml? menu=en;1;ci1001.html. 2. Britannica Online. s.v. “History of the Motion Picture.” http://www. britannica.com/EBchecked/ topic/394161/history-of-the-motion picture. . David Robinson, From Peep Show to Palace: The Birth of American Film . Richard Brody, "A Restrained But Revitalized Oscars Ceremony," The New 3 Yorker, April 26, 2021, https://www.newyorker.com/culture/the-

front-row/ a-restrained-but-revitalized-2021 -oscars-ceremony. (New York: Columbia University Press, 1994), 74-75; Encyclopedia of the Age of Industry and Empire, s.v. “Cinema.” 2. Europe 1789-1914: Encyclopedia of the Age of Industry and Empire, vol. 4. David Robinson, From Peep Show to Palace: The Birth of American Film 1, s.v. “Cinema,” by Alan Williams, Gale Virtual Reference Library. (New York: Columbia University Press, 1994), 441. 3. “The Kinetoscope,” British Movie Classics, http://www.britishmovieclas- 5. Encyclopedia of Communication and Information (New York: MacMillan sics.com/thekinetoscope.php. Reference USA, 2002), s.v. “Méliés, Georges,” by Ted C. Jones, Gale Vir4. Britannica Online, s.v. “Kinetoscope,” http:/Awww.britannica.com/ ual Reference Library. EBchecked/topic/31 821 1/Kinetoscope/31821 1main/ Article. 6. Dictionary of American History, 3rd ed., s.v. “Nickelodeon,” by Ryan F. 5. David Robinson, From Peep Show to Palace: The Birth of American Film Holznagel, Gale Virtual Reference Library. (New York: Columbia University Press, 1994), 43-44. 7. Britannica Online, s.v. “nickelodeon.” 6. Britannica Online. s.v. “History of the Motion Picture.” http://www. britan- 8. Raymond Fielding, A Technological History of Motion Pictures and Televinica.com/EBchecked/topic/394161/history-of-the-motion picture; Robin- sion (Berkeley: California Univ. Press, 1967) 21. son, From Peep Show to Palace, 45, 53. i aA : 9. Raymond Fielding, A Technological History of Motion Pictures and Tele7. Encyclopedia of the Age of Industry and Empire, s.v. “Cinema. vision (Berkeley: California Univ. Press, 1967) 21; David Robinson, From 8. Louis Menand, “Gross Points,” New Yorker, Februay 7, Peep Show to Palace: The Birth of American Film (New York: Columbia 2005, http://www.newyorker.com/archive/2005/02/07/ University Press, 1994), 101-102. 050207crat_atlarge. 20. “Pre World-War | US Cinema,” Motion Pictures: The Silent Feature: 9. Louis Menand, “Gross Points,” New Yorker, February 7, 1910-27, http:// www.uv.es/EBRIT/macro/macro_5004_39_4.html#0009. 2008, http:/Awww.newyorker.com/archive/2005/02/07/ 21. “Pre World-War | US Cinema,” Motion Pictures: The Silent Feature: 050207crat_atlarge. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 1910-27, http:/Awww.uv.es/EBRIT/ macro/macro_5004_39_4.html#0009.

22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. Chapter 8 Movies in the 2020s David Robinson, From Peep Show to Palace: The Birth of American Film (New York: Columbia University Press, 1994), 135, 144. David Robinson, From Peep Show to Palace: The Birth of American Film (New York: Columbia University Press, 1994), 140. Britannica Online. s.v. “History of the Motion Picture.” http://www.britannica.com/EBchecked/topic/3941 6 1/history-of-the-motion picture. “Griffith,” Motion Pictures, http://www.uv.es/EBRIT/macro/ macro_5004_39_6.html#0011. “Post World War | US Cinema,” Motion Pictures, http://www.uv.es/EBRIT/ macro/ macro_5004_39_10.html#0015. Motion Picture Association of America, MPAA,” http://www.mpaa.org/about/history. Phil Gochenour, “Birth of the ‘Talkies’: The Development of Synchronized Sound for Motion Pictures,” in Science and Its Times, vol. 6, 71900-1950, ed. Neil Schlager and Josh Lauer (Detroit: Gale, 2000), 577. “Pre World War Il Sound Era: Introduction of Sound,” Motion Pictures, http://www.uv.es/EBRIT/macro/ macro_5004_39_11.html#0017. Phil Gochenour, “Birth of the ‘Talkies’: The Development of Synchronized Sound for Motion Pictures,” in Science and Its Times, vol. 6, 1900-1950, ed. Neil Schlager and Josh Lauer (Detroit: Gale, 2000), 578. Charles Higham. The Art of the American Film: 1900-1971. (Garden City: Doubleday & Company, 1973), 85. Phil Gochenour, “Birth of the ‘Talkies’: The Development of Synchronized Sound for Motion Pictures,” in Science and Its Times, vol. 6, 1900-1950, ed. Neil Schlager and Josh Lauer (Detroit: Gale, 2000), 578. “Motion Pictures in Color,” in American Decades, ed. Judith S. Baughman and others, vol. 3, Gale Virtual Reference Library. “Motion Pictures in Color,” in American Decades, ed. Judith S. Baughman and others, vol. 3, Gale Virtual Reference Library. Britannica Online. s.v. “History of the Motion Picture.” http://www.britannica.com/EBchecked/topic/3941 6 1/history-of-the-motion picture. Michael Baers, “Studio System,” in St. James Encyclopedia of Popular Culture, ed. Sara Pendergast and Tom Pendergast (Detroit: St. James Press, 2000), vol. 4, 565. “The War Years and Post World War Il Trends: Decline of Studios,” Motion macro_5004_39_24.html#0030. Britannica Online. s.v. “History of the Motion Picture.” http://www.britannica.com/EBchecked/

topic/39416 1/history-of-the-motion picture. f Britannica Online. s.v. “History of the Motion Picture.” http://www.britannica.com/EBchecked/topic/394161/history-of-the-motion picture; David Robinson, From Peep Show to Palace: The Birth of American Film (New York: Columbia University Press, 1994), 45, 53. Dan Georgakas, “Hollywood Blacklist,” in Encyclopedia of the American Left, ed. Mari Jo Buhle, Paul Buhle, and Dan Georgakas, 2004, http://writing.upenn.edu/~afilreis/50s/blacklist.html; Michael Mills, “Blacklist: A Different Look at the 1947 HUAC Hearings,” Modern Times, 2007, http://www.moderntimes.com/blacklist/; Kathleen Dresler, Kari Lewis, Tiffany Schoser and Cathy Nordine, “The Hollywood Ten,” Dalton Trumbo, 2005, http://www.mcpld.org/trumbo/WebPages/hollywoodten.htm. “Recent Trends in US Cinema,” Motion Pictures, http://www.uv.es/EBRIT/macro/macro_5004_39_37.html#0045. Britannica Online. s.v. “History of the Motion Picture.” http://www.britannica.com/EBchecked/topic/394161/history-of-the-motion picture; John Belton, American Cinema/American Culture. (New York: McGraw-Hill, 1994), 284-290. John Belton, American Cinema/American Culture. (New York: McGrawHill, 1994), 305; Steve Hanson and Sandra Garcia-Myers, “Blockbusters,” in St. James Encyclopedia of Popular Culture, ed. Sara Pendergast and Tom Pendergast (Detroit: St. James Press, 2000), vol. 1, 282. Karen Rosen and Alan Meier, “Power Measurements and National Energy Consumption of Televisions and Video Cassette Recorders in the USA,” Energy, 25, no. 3 (2000), 220. Everett Rogers, “Video is Here to Stay,” Center for Media Literacy, http://www.medialit.org/reading-room/video-here-stay. David Sedman, “Film Industry, Technology of,” in Encyclopedia of Communication and Information, ed. Jorge Reina Schement (New York: MacMillan Reference, 2000), vol. 1, 340. Britannica Online. s.v. “History of the Motion Picture.” http://www.britannica.com/EBchecked/topic/3941 6 1/history-of-the-motion picture. Reggie Ugwu, "The Hashtag that Changed Oscar History," The New York Times, February 2, 2020, https://www.nytimes.com/2020/02/06/movies/ oscarssowhite-history.html. Lary May, “Apocalyptic Cinema: D. W. Griffith and the Aesthetics of Reform,” in Movies and Mass Culture, ed. John Belton (New Brunswick, NJ: Rutgers University Press, 1997), 26. “Birth of a Nation,” Encyclopedia of the Social Sciences, 2nd ed., ed. William A. Darity, Jr., Gale Virtual Reference Library, 1:305-306. Charles

Higham. The Art of the American Film: 1900-1971. (Garden City: Doubleday & Company, 1973), 10-11. Lary May, “Apocalyptic Cinema: D. W. Griffith and the Aesthetics of Reform,” in Movies and Mass Culture, ed. John Belton (New Brunswick, NJ: Rutgers University Press, 1997), 46. “History of the the Hollywood Pictures, http://www.uv.es/EBRIT/macro/ 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. Review of Casablanca, directed by Michael History, http://www.digitalhistory.uh.edu/historyonline/bureau_casablanca.cfm. Clayton R. Koppes and Gregory D. Black, Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies (Los Angeles: The Free Press, 1987), 122. Tim Dirks, “1980s Film History,” Filmsite, 2010, http://www.filmsite.org; Michael Anderegg, introduction to Inventing Vietnam: The War in Film and Television, ed. Michael Anderegg (Philadelphia: Temple University Press, 991), 6-8. Robin Wood, Hollywood from Vietnam to Reagan (New York: Columbia University Press, 1986), 168. John Belton, American Cinema/American Culture. (New York: McGrawHill, 1994), 286. Tim Dirks, review of The Graduate, directed by Mike Nichols, Filmsite, http:/Awww.filmsite.org/grad.html. John Belton, American Cinema/American Culture. (New York: McGrawHill, 1994), 288-89. “Complete Nudity is Never Permitted: The Motion Picture Code of 930,” http://historymatters.gmu.edu/d/5099/. “The Production Code of the Motion Picture Producers and Distributers of America, Inc.—1930-1934,” American Decades Primary Sources, ed. Cynthia Rose (Detroit: Gale, 2004), vol. 4, 12-15. Kirby Dick, interview by Terry Gross, Fresh Air, NPR, September 13, 2006, http://www.npr.org/templates/story/story.php?storyld=6068009. Diana Pemberton-Sikes, “15 Movies That Inspired Fashion Trends,” The Clothing Chronicles, March 3, 2006, http://www.theclothingchronicles.com/archives/217-03032006.htm. Steven Mintz, “The Formation of Modern American Mass Culture,” Digital Curtiz, Digital History, 2007, http://www.digitalhistory.uh.edu/database/article_display.cfm?HHID=455. Jack Doyle, “A Star is Born: 1910s," Pop History Dig, 2008, http://www.pophistorydig.com/?tag=film-stars-mass-culture. John Belton, introduction to Movies and Mass Culture, ed. John Belton, 12. Kim Severson, “Eat, Drink, Think, Change,” New York Times, June 3, 2009, http://www.nytimes.com/2009/06/07/

movies/07seve.html. Suemedha Sood, “Weighing the Impact of ‘Super Size Me,’” Wiretap, June 29, 2004. http://www.wiretapmag.org/stories/19059/. Suemedha Sood, “Weighing the Impact of ‘Super Size Me, 29, 2004. http://www.wiretapmag.org/stories/19059/. Tim Dirks, “Film History of the 2000s,” Filmsite; Washington Post, “The 10 Highest-Grossing Documentaries,” July 31, 2006, http://www.washingtonpost.com/wp-dyn/content/graphic/2006/07/31/ GR2006073100027.html. Brian Welk, "15 Top Grossing Documentaries at the Box Office," The Wrap, October 7, 2020, https://www.thewrap.com/top-grossing-documentaries-box-office/. Amy Watson, "Movie Studies: Facts and Statistics," Statista, July 7, 2020, https://www.statista.com/topics/4394/movie-studios/. Hillary Busis, “How Do Movie Theaters Decide Which Trailers to Show?” Slate, April 15, 2010, http:/Awww.slate.com/id/2246166/. Hortense Powdermaker, “Hollywood, the Dream ory,” http://astro.temple.edu/~ruby/wava/powder/intro.html. Caryn James, “Critic’s Notebook: Romanticizing Hollywood’s Dream Facory,” New York Times, November 7, 1989, http://www.nytimes.com/ 1989/1 1/07/movies/critic-s-notebook-romanticizing-hollywood-s-dreamfactory.html. John Belton, American Cinema/American Culture. (New York: McGrawHill, 1994), 61-62. New World Encyclopedia, s.v. “Film Industry,” www.newworldencyclopedia.org/entry/Hollywood. New World Encyclopedia, s.v. “Film Industry,” www.newworldencyclopedia.org/entry/Hollywood. Steve Hanson and Sandra Garcia-Myers, “Blockbusters,” in St. James Encyclopedia of Popular Culture, ed. Sara Pendergast and Tom Pendergast (Detroit: St. James Press, 2000), vol. 1, 283. Steve Hanson and Sandra Garcia-Myers, “Blockbusters,” in St. James Encyclopedia of Popular Culture, ed. Sara Pendergast and Tom Pendergast (Detroit: St. James Press, 2000), vol. 1. Mojgan Sherkat-Massoom, “10 Most Expensive Movies Ever Made,” Access Hollywood, 2010, http://today.msnbc.msn.com/id/ 34368822/ns/entertainment-access_hollywood/?pg=2#ENT_AH_MostExpensiveMovies; Rebecca Keegan, “How Much Did Avatar Really Cost?” Vanity Fair, December 2009, http://www.vanityfair.com/online/oscars/2009/12/how-much-did-avatar-really-cost.html. Aldo-Vincenzo Tirelli, “Production Budget Breakdown: The Scoop on Film Financing,” Helium, http://www.helium.com/items/936661 -

productionbudget-breakdown-the-scoop-on-film-financing. Rebecca Keegan, “How Much Did Avatar Really Cost?” Vanity Fair, December 2009, http://www.vanityfair.com/online/oscars/2009/12/howmuch-did-avatar-really-cost.html. Box Office Mojo, “Avatar,” May 31, 2010, http://boxofficemojo.com/ movies/?id=avatar.htm. "Top Lifetime Grosses," Box Office Mojo, April 30, 2020, https://www.boxofficemojo.com/chart/top_lifetime_gross/?area=xWW. Wiretap, June Fac© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97: 98. 99. 100. Sheldon Hall and Stephen Neale, “Super Blockbusters: 1976-1985,” in Epics, Spectacles, and Blockbusters: A Hollywood History (Detroit: Wayne State Univ. Press, 2010), 231. Tim Dirks, “1980s Film History,” Filmsite, 2010, http://www. filmsite.org. Melvyn Stokes, D.W. Griffith's the Birth of a Nation: A History of the Most Controversial Motion Picture of All Time. (New York: Oxford University Press, 2007). p. 268. Eliana Dockterman, "35 Sequels that Are Better than the Original Movie," Time, August 30, 2018, https:// time.com/5353143/sequels-better-thanoriginal/. Simon Brew, "106 Movie Sequels Currently on the Way," Film Stories, March 18, 2021, https://www.filmstories.co.uk/features/106-moviesequels-currently-on-the-way/. Michael Apted, “Film’s New Anxiety of Influence,” Newsweek, December 28, 2007. http:// www.newsweek.com/2007/1 2/27/film-s-new-anxiety-ofinfluence.html. Richard Pells, “Is American Culture ‘American’?” eJournal USA, February T 2006, http://www.america.gov/st/econ-english/2008/June/ 20080608102136xjyrreP0.3622858.html. Ronald Bergan, Film (New York: Dorling Kindersley, 2006), 60. Diana Lee, “Hollywood’s Interest in Asian Films Leads to Globalizaion,” UniOrb.com, December 1, 2005, http://uniorb.com/ ATREND/ movie.htm. "Parasite Becomes the First Foreign Language Film to Win Best Picure," Economist, February 10, 2020, https:// www.economist.com/prospero/2020/02/10/parasite-becomes-the-first-foreign-language-film-towin-best-picture. Valentina Valentini, "24 of the Best Indie Movies of All Time," Esquire, October 12, 2020, https://www.esquire.com/uk/culture/film/a32684275/ bestindie-movies/. Ronald Bergan, Film (New York: Dorling Kindersley, 2006), 84. Brooks Barnes, "Hollywood’s Obituary, the Sequel. Now Streaming," The New York Times, November 28, 2020, https://www.nytimes.com/2020/ 11/28/business/media/ hollywood-coronavirus-streaming.html. Chaim Gartenberg, "Hollywood wasn’t built for a year without theaters," The Verge, December 17, 2020, https://www.theverge.com/22159967/ hollywood-2020-covid-1 9-padndemic-movie-theaters-box-office-streaming. Joseph Pisani, "Amazon to buy MGM, studio behind James Bond and "Shark Tank'," Associated Press, May 27, 2021, https://apnews.com/article/amazon-mgm-deal-6c8df3 1

7d3088280161f388d29fe7ab37. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 01. 02. 03. 04. 05. 06. O7. 08. 09. 10. 11. 12. R.T. Watson, "Want to Be a Hollywood Player? Covid and Streaming Have Changed All the Rules," Wall Street Journal, January 21, 2021, https:/ Awww.wsj.com/articles/want-to-be-a-hollywood-player-covid-andstreaming-have-changed-all-the-rules-1 1611247554. Chaim Gartenberg, "Hollywood Wasn't Built for a Year without Theaters," The Verge, December 17, 2020, https://www.theverge.com/ 22159967/hollywood-2020-covid-19-padndemic-movie-theaters-boxoffice-streaming. Brooks Barnes,"Hollywood's Obituary, the Sequel. Now Streaming," The New York Times, November 20, 2020, ttps://www.nytimes.com/2020/11/ 28/business/media/hollywood-coronavirus-streaming.html. Chaim Gartenberg, "Hollywood Wasn't Built for a Year without Theaters," The Verge, December 17, 2020, https://www.theverge.com/ 22159967/hollywood-2020-covid-19-padndemic-movie-theaters-boxoffice-streaming. Brooks Barnes,"Hollywood's Obituary, the Sequel. Now Streaming," The New York Times, November 20, 2020, ttps:// Awww.nytimes.com/2020/11/ 28/business/media/hollywood-coronavirus-streaming.html. Joe Berkowitz, "How 2020 Changed the Way We Watch TV," Fast Company, December 29, 2020, https:/ Awww.fastcompany.com/905881 26/ how-2020-changed-the-way-we-watch-tv. Brooks Barnes,"Hollywood's Obituary, the Sequel. Now Streaming," The New York Times, November 20, 2020, ttps:// www.nytimes.com/2020/11/ 28/business/media/hollywood-coronavirus-streaming.html.t Steve Rose, "Reality bites: are virtual actors about to put Hollywood's humans out of work?" The Guardian, May 25, 2020, https://www.theguardian.com/ film/2020/may/25/are-virtual-actors-about-to-put-hollywoods-humans-out-of-work-miquela. Jason Perlow, "Say Goodbye to Hollywood," ZDNet, December 11, 2020, https://www.zdnet.com/ article/say-goodbye-to-hollywood-in-202 1 -andbeyond-film-production-and-movie-consumption-face-a-total-rewrite/. Steve Rose, "Reality bites: are virtual actors about to put Hollywood's humans out of work?" The Guardian, May 25, 2020, https:// www.theguardian.com/film/2020/may/25/are-virtual-actors-about-to-put-hollywoods-humans-out-of-work-miquela. Vanessa Romo, "Oscars: Future Films Must Meet Diversity And Inclusion Rules, " NPR, June 12, 2020, https://www.npr.org/sections/live-

updatesprotests-for-racial-justice/2020/06/1 2/876481 972/oscars-future-filmsmust-meet-diversity-and-inclusion-rules. David Oliver, "The pandemic fueled more diversity in the film industry in 2020. Will that progress continue?" USA Today, April 22, 2021, https://www.usatoday.com/story/entertainment/movies/2021/04/22/hollywood-diversity-report-pandemic-paved-way-inclusion-movies/7317279002/.

CHAPTER 9 Television in the 2020s Young people born in the late 1900s and early 2000s might be the first generations since the mid-2oth century to have grown up without the dominating presence of the “television set” in their homes. For decades, television was the central medium in social, cultural, economic, and political life. At times, a majority of Americans would be watching the same program at the same time. This chapter will explore the history and impact of that dominance. Yet, the chapter will also emphasize, television is being revolutionized in the 2020s. From three network channels in the 1950s to the hundreds of cable channels in the 1980s to the seemingly infinite streaming content of today, television content now not only comes through the television set but through laptops, tablets, cellphones, and devices to come. And thus television, once the unchallenged medium of its era, must now scrap and compete with other content on those devices for time and attention.” The unfolding story of television is essential to understanding media and culture today. 9.1 A History of the Television Learning Objectives 1. Identify two technological developments that paved the way for the evolution of television. 2. Explain why electronic television prevailed over mechanical television. 3. Identify important developments in the history of television from 1960 to the 2020s. Since replacing radio as the most popular mass medium in the 1950s, television has played such an integral role in modern life that, for some, it is difficult to imagine being without it. Both reflecting and shaping cultural values, television has at times been criticized for its alleged negative influences on children and young people and at other times lauded for its ability to create a common experience for all its viewers. Major world events such as the John F. Kennedy and Martin Luther King assassinations and the Vietnam War in the 1960s, the Challenger shuttle explosion in 1986, the 2001 terrorist attacks on the World Trade Center, the impact and aftermath of Hurricane Katrina in 2005, the dramatic presidential elections of 2016 and 2020, and the COVID-19 pandemic have all played out on television, uniting millions of people in shared experiences. Our next section explores the interplay between culture and television. But it is easy to overlook the television itself. What is this box that has played and still plays a central role in culture? Today, as digital technology and satellite broadcasting change the way people watch

television, the medium must continues to evolve.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

cathode ray tube (CRT) An electronic display device in which a beam of electrons is focused on a glass viewing screen to create an image. scanning disk A large, flat metal disk with perforations arranged in a spiral pattern used as a rotating camera in early television models. md The Evolution of Television This video goes over the history of television. View in the online reader The Mechanical Origins of Television Inventors conceived the idea of television long before the technology to create it appeared. Early pioneers speculated that if audio waves could be separated from the electromagnetic spectrum to create radio, so too could television waves be separated to transmit visual images. As early as 1876, Boston civil servant George Carey envisioned complete television systems, putting forward drawings for a “selenium camera” that would enable people to ‘see by electricity’ a year later.” During the late 1800s, several technological developments set the stage for television. The invention of the cathode ray tube (CRT) by German physicist Karl Ferdinand Braun in 1897 played a vital role as the forerunner of the television picture tube. Initially created as a scanning device known as the cathode ray oscilloscope, the CRT effectively combined the principles of the camera and electricity. It had a florescent screen that emitted a visible light (in the form of images) when struck by a beam of electrons. The other key invention during the 1880s was the mechanical scanner system. Created by German inventor Paul Nipkow, the scanning disk was a large, flat metal disk with a series of small perforations arranged in a spiral pattern. As the disk rotated, light passed through the holes, separating pictures into pinpoints of light that could be transmitted as a series of electronic lines. The number of scanned lines equaled the number of perforations, and each rotation of the disk produced a television frame. Nipkow's mechanical disk served as the foundation for experiments on the transmission of visual images for several decades. In 1907, Russian scientist Boris Rosing used both the CRT and the mechanical scanner system in an experimental television system. With the CRT in the receiver, he used focused electron beams to display images, transmitting crude geometrical patterns onto the television screen. The mechanical disk system was used as a camera, creating a primitive television system. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights

reserved.

 FIGURE 9.1 Cathode Ray Tube Two key inventions in the 1880s paved the way for television to emerge: the cathode ray tube, shown here, and the mechanical disk system. Vacuum Fluorescent screen Electron beam Deflecting coils Source: © Shutterstock, Inc. (m) Nipkow Disk Watch this clip to see how the mechanical disk system works. View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

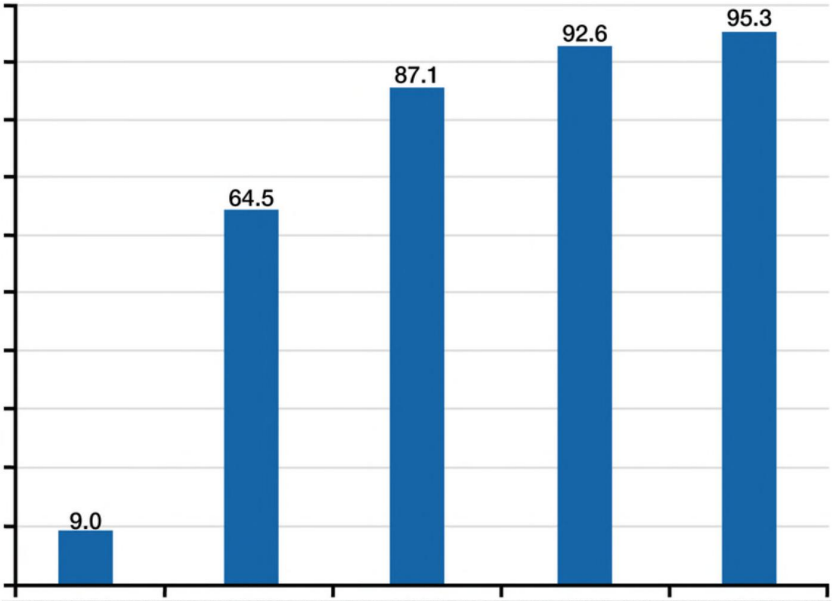
FIGURE 9.2 The low image resolution of John Logie Baird's mechanical television was a major disadvantage that led to the technology's replacement by electronic television systems. Source: Popular Radio, November 1926, https:// Mechanical Television versus Electronic Television From the early experiments with visual transmissions, two types of television systems came into existence: mechanical television and electronic television. Mechanical television developed out of Nipkow's disk system and was pioneered by British inventor John Logie Baird. In 1926, Baird gave the world's first public demonstration of a television system at Selfridges department store in London. He used mechanical rotating disks to scan moving images into electrical impulses, which were transmitted by cable to a screen. Here they showed up asa low-resolution pattern of light and dark. Baird's first television program showed the heads of two ventriloquist dummies, which he operated in front of the camera apparatus out of the audience's sight. In 1928, Baird extended his system by transmitting a signal between London and New York. The following year, the British Broadcasting Corporation (BBC) adopted his mechanical system, and by 1932, Baird had developed the first commercially viable television system and sold 10,000 sets. Despite its initial success, mechanical television had several technical limitations. Engineers could get no more than about 240 lines of resolution, meaning images would always be slightly fuzzy (most modern televisions produce images of more than 600 lines of resolution). The use of a spinning disk also limited the number of new pictures that could be seen per second, resulting in excessive flickering. The mechanical aspect of television proved to be a disadvantage that required fixing in order for the technology to move forward. commons.wikimedia.org/wiki/ File:Jonn_Logie_Baird_ and_television_receiver.jpg. mechanical television A television system that used mechanical moving parts to capture and display images. Mechanical television was phased out during the 1930s in favor of electronic television. electronic television All-electronic television system that scanned images using an electronic camera and received images by cathode ray tube. Electronic television replaced mechanical television in the 1930s. At the same time Baird (and, separately, American inventor Charles Jenkins) was developing the mechanical model, other inventors

were working on an electronic television system based on the CRT. While working on his father’s farm, Idaho teenager Philo Farnsworth realized that an electronic beam could scan a picture in horizontal lines, reproducing the image almost instantaneously. In 1927, Farnsworth transmitted the first all-electronic television picture by rotating a single straight line scratched onto a square piece of painted glass by 90 degrees. Farnsworth barely profited from his invention; during World War II, the government suspended sales of television sets, and by the time the war ended, Farnsworth’s original patents were close to expiring. However, following the war, many of his key patents were modified by RCA and were widely applied in broadcasting to improve television picture quality. Having coexisted for several years, electronic television sets eventually began to replace mechanical systems. With better picture quality, no noise, a more compact size, and fewer visual limitations, the electronic system was far superior to its predecessor and rapidly improving. By 1939, the last mechanical television broadcasts in the United States had been replaced with electronic broadcasts. Early TV Broadcasting Television broadcasting began as early as 1928, when the Federal Radio Commission authorized Charles Jenkins to broadcast from W3XK, an experimental station in the Maryland suburbs of Washington, DC. Silhouette images from motion picture films were broadcast to the general public on a regular basis, at a resolution of just 48 lines. Similar experimental stations ran broadcasts throughout the early 1930s. In 1939, RCA subsidiary NBC (National Broadcasting Company) became the first network to introduce regular television broadcasts, transmitting its inaugural telecast of the opening ceremonies at the New York World's Fair. The station's initial broadcasts transmitted to just 400 television sets in the New York area, with an audience of 5,000 to 8,000 people."
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 9 Television in the 2020s Television was initially available only to the privileged few, with sets ranging from $200 to $600—a hefty sum in the 1930s, when the average annual salary was $1,368." RCA offered four types of television receivers, which were sold in high-end department stores such as Macy’s and Bloomingdale's, and received channels 1 through 5. Early receivers were a fraction of the size of modern television sets, featuring 5-, 9-, or 12-inch screens. Television sales prior to World War II were disappointing—an uncertain economic climate, the threat of war, the high cost of a television receiver, and the limited number of programs on offer deterred numerous prospective buyers. Many unsold television sets were put into storage and sold after the war. NBC was not the only commercial network to emerge in the 1930s. RCA radio rival CBS (Columbia Broadcasting System) also began broadcasting regular programs. So that viewers would not need a separate television set for each individual network, the Federal Communications Commission (FCC) outlined a single technical standard. In 1941, the panel recommended a 525-line system and an image rate of 30 frames per second. It also recommended that all U.S. television sets operate using analog signals (broadcast signals made of varying radio waves). Analog signals were replaced by digital signals (signals transmitted as binary code) in 2009. With the outbreak of World War II, many companies, including RCA and General Electric, turned their attention to military production. Instead of commercial television sets, they began to churn out military electronic equipment. In addition, the war halted nearly all television broadcasting; many television stations reduced their schedules to around 4 hours per week or went off the air altogether. Although it did not become available until the 1950s or popular until the 1960s, the technology for producing color television was proposed as early as 1904, and was demonstrated by John Logie Baird in 1928. As with his black-and-white television system, Baird adopted the mechanical method, using a Nipkow scanning disk with three spirals, one for each primary color (red, green, and blue). In 1940, CBS researchers, led by Hungarian television engineer Peter Goldmark, used Baird's 1928 designs to develop a concept of mechanical color television that could reproduce the color seen by a camera lens. Following World War II, the National Television System Committee (NTSC) worked to develop an all-electronic color

system that was compatible with black-and-white television sets, gaining FCC approval in 1953. A year later, NBC made the first national color broadcast when it telecast the Tournament of Roses Parade. Despite the television industry's support for the new technology, it would be another 10 years before color television gained widespread popularity in the United States, and black-and-white television sets outnumbered color television sets until 1972." The Golden Age of Television The 1950s proved to be the golden age of television, during which the medium experienced massive growth in popularity. Mass-production advances made during World War II substantially lowered the cost of purchasing a set, making television accessible to the masses. In 1945, there were fewer than 10,000 television sets in the United States. By 1950, this figure had soared to around 6 million, and by 1960 more than 60 million television sets had been sold." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 283 analog signal Broadcast signal made of varying radio waves. Analog signals were used to broadcast television programming for 60 years. They were replaced by digital signals in 2009. digital signal Signals transmitted as binary code. Digital signals replaced analog signals as the universal method of transmitting television broadcasts in 2009. FIGURE 9.3 Source: © Shutterstock, Inc.

FIGURE 9.4 Explosive Television Growth from 1950 to 1970 During the so-called “golden age” of television, the percentage of U.S. households that owned a television set rose from 9 percent in 1950 to 64.5 percent in 1955. 100 90 80 70 60 50 40 % Households with TV 30 20 1950 1955 1960 1965 1970 Year Source: Data from “Number of TV Households in America 1950-1978,” The American Century, accessed May 26, 2022, https://www. americancentury.omeka.wlu.edu/items/show/136. Many of the early television program formats were based on network radio shows and did not take advantage of the potential offered by the new medium. For example, newscasters simply read the news as they would have during a radio broadcast, and the network relied on newsreel companies to provide footage of news events. However, during the early 1950s, television programming began to branch out from radio broadcasting, borrowing from theater to create acclaimed dramatic anthologies such as Playhouse 90 (1956) and The U.S. Steel Hour (1953) and producing quality news film to accompany coverage of daily events. FIGURE 9.5 The United States commemorated 1950s TV shows with stamps, such as for Howdy Doody and I Love Lucy. Lpp. now. DOODY | LOVE LUCY Source: Olga Popova/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


9.0
64.5
87.1
92.6
95.3

USA
44
HOWDY DOODY
USA
44
I LOVE LUCY
2009

Chapter 9 Television in the 2020s 285 Two new types of programs—the magazine format and the television spectacular—played an important role in helping the networks gain control over the content of their broadcasts. Early television programs were developed and produced by a single sponsor, which gave the sponsor a large amount of control over the content of the show. By increasing program length from the standard 15-minute radio show to 30 minutes or longer, the networks substantially increased advertising costs for program sponsors, making it prohibitive for a single sponsor. Magazine programs such as the Today Show and The Tonight Show, which premiered in the early 1950s, featured multiple segments and ran for several hours. They were also screened on a daily, rather than weekly, basis, drastically increasing advertising costs. As a result, the networks began to sell spot advertisements that ran for 30 or 60 seconds. Similarly, the television spectacular (now known as the television special) featured lengthy music-variety shows that were sponsored by multiple advertisers. In the mid-1950s, the networks brought back the radio quiz-show genre. Inexpensive and easy to produce, the trend caught on, and by the end of the 1957-1958 season, 22 quiz shows were being aired on network television, including CBS's $64,000 Question. Shorter than some of the new types of programs, quiz shows enabled single corporate sponsors to have their names displayed on the set throughout the show. The popularity of the quiz-show genre plunged at the end of the decade, however, when it was discovered that most of the shows were rigged. Producers provided some contestants with the answers to the questions in order to pick and choose the most likable or controversial candidates. When a slew of contestants accused the show Dotto of being fixed in 1958, the networks rapidly dropped 20 quiz shows. A New York grand jury probe and a 1959 congressional investigation effectively ended prime-time quiz shows for 40 years, until ABC revived the genre with its launch of Who Wants to Be a Millionaire in 1999." The Rise of Cable Television Formerly known as Community Antenna Television, or CATV, cable television was originally developed in the 1940s in remote or mountainous areas, including in Arkansas, Oregon, and Pennsylvania, to enhance poor reception of regular television signals. Cable antennas were erected cable television A system of providing television and other media

on mountains or other high points, and homes connected to the towers would receive broadcast services to consumers via signals. coaxial cable. Subscribers are connected through a In the late 1950s, cable operators began to experiment with microwave to bring signals from central community distant cities. Taking advantage of their ability to receive long-distance broadcast signals, operators antenna, which picks up satellite signals for branched out from providing a local community service and began focusing on offering consumers GEBU. more extensive programming choices. Rural parts of Pennsylvania, which had only three channels (one for each network), soon had more than double the original number of channels as operators began to import programs from independent stations in New York and Philadelphia. The wider variety of channels and clearer reception the service offered soon attracted viewers from urban areas. By 1962, nearly 800 cable systems were operational, serving 850,000 subscribers. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

286 Understanding Media and Culture in the 2020s © Evolution of Television 1920-2020 Watch this clip for an overview of the evolution of television. 1920 2020 y's h a o ie: i View in the online reader Cable's exponential growth was viewed as competition by local television stations, and broadaa casters campaigned for the FCC to step in. The FCC responded by placing restrictions on the ability Subscription-based A é : . z Teea savies muhi of cable systems to import signals from distant stations, which froze the development of cable teleconsumers pay a fee to vision in major markets until the early 1970s. When gradual deregulation began to loosen the the program provider. restrictions, cable operator Service Electric launched the service that would change the face of the cable television industry—pay TV. pay TV FIGURE 9.6 Robert ller, James Gandolfini, and Jamie-Lynn Sigler at a showing of The Sopranos. Source: Everett Collection/ Shutterstock.com The 1972 Home Box Office (HBO) venture was a big test. Would people pay for TV that for decades they got for free (with advertising)? The answer was yes. HBO customers paid a sub© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

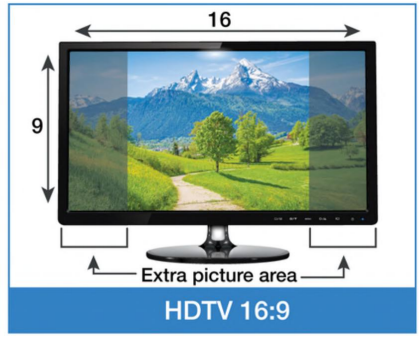
 scription fee to access premium cable television shows and video-on-demand products. It was the nation’s first successful pay cable service. HBO's use of a satellite to distribute its programming made the network available throughout the United States. This gave it an advantage over the microwave-distributed services, and other cable providers quickly followed suit. HBO also began producing its own shows and had a significant impact with the most influential of these series, The Sopranos (1999-2007), which focused on Mafia boss Tony Soprano (played by James Gandolfini), who struggled with rival bosses, panic attacks, and his own family. Further deregulation provided by the 1984 Cable Act enabled the industry to expand even more, and by the end of the 1980s, nearly 53 million households subscribed to cable television. In the 1990s, cable operators upgraded their systems by building higher-capacity hybrid networks of fiber-optic and coaxial cable. These broadband networks provide a multichannel television service, along with telephone, high-speed internet, and advanced digital video services, using a single wire. Digital and High Definition Television—with AR and VR? Following the FCC standards set out during the early 1940s, television sets received programs via analog signals made of radio waves. The analog signal reached television sets through three different methods: over the airwaves, through a cable wire, or by satellite transmission. Although the system remained in place for more than 60 years, it had several disadvantages. Analog systems were prone to static and distortion, resulting in a far poorer picture quality than films shown in movie theaters. As television sets grew increasingly larger, the limited resolution made scan lines painfully obvious, reducing the clarity of the image even more. Companies around the world, most notably in Japan, began to develop technology that provided newer, better-quality television formats, and the broadcasting industry began to lobby the FCC to create a committee to study the desirability and impact of switching to digital television. A more efficient and flexible form of broadcast technology, digital television uses signals that translate television images and sounds into binary code, working in much the same way as a computer. This means they require much less frequency space and also provide a far higher quality picture. In 1987, the Advisory Committee on Advanced Television Services began

meeting to test various television systems, both analog and digital. The committee ultimately agreed to switch from analog to digital format in 2009, allowing a transition period in which broadcasters could send their signal on both an analog and a digital channel. Around the same time the U.S. government was reviewing the options for analog and digital television systems, companies in Japan were developing technology that worked in conjunction with digital signals to create crystal-clear pictures in a wide-screen format. High-definition television, or HDTV, attempts to create a heightened sense of realism by providing the viewer with an almost three-dimensional experience. It has a much higher resolution than standard television systems, using around five times as many pixels per frame. By 2010, nearly half of American viewers watched television in high definition, the fastest adoption of television technology since the introduction of the VCR in the 1980s." Throughout the next decades, various companies have tried to bring virtual reality (VR) and augmented reality (AR) to television with limited success. Even in the 2020s, the technology for the producer and consumer is clumsy. But inventions and new forms of storytelling may eventually emerge. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 287 broadband A high-speed network connection that can carry data, voice, television, and video at higher speeds and in greater quantities than traditional connections. digital television Television that uses signals that translate television images and sounds into binary code. Digital television replaced analog television in 2009. high-definition television Wide-screen television system with a much higher resolution than standard televisions, creating a cinematic experience for the viewer.

FIGURE 9.7 TV Screens Adapt to Movies at Home HDTV uses a wide-screen format with a different aspect ratio (the ratio of the width of the image to its height) than standard-definition television. The wide-screen format of HDTV is similar to that of movies, allowing for a more authentic film-viewing experience at home. — Extra picture area——* Traditional TV 4:3 HDTV 16:9 Source: © Shutterstock, Inc. Streaming As we saw in our chapters on radio and movies, streaming technology—sending FIGURE 9.8 digital content over the internet—has upended many media. Television is no difThe Hulu original The Handmaid's Tale became ; s š A a hit for the streaming network. ferent. All three previous television delivery systems—over-the-air aerial systems, cable television, and satellite television—required layers of new technology and infrastructure. With streaming, many people already had internet access and the adoption of streaming has been swift. A hulu onicinat y Early tech companies were the first to realize the attraction of television over THE HAN | MAID y TALE the internet. YouTube, founded in 2005, and Apple iTunes and Amazon soon had old television programs available as well. Not long after, television networks began creating their own websites where shows and programs could be streamed online. Netflix moved from DVD rentals to streaming and inspired competitors such as Hulu, HBO Max, Apple TV+ and Disney+." Source: Kathy Hutchins/Shutterstock.com As the 2020s unfold, the competition among these many services has resulted in ever more choices for television watchers. Top streaming television shows, like The Crown, The Handmaid's Tale, The Mandalorians, Stranger Things, Titans, and other shows, had people glued to their screens. Future books might look back on this time as the Golden Age of Streaming! Key Takeaways e Two key technological developments in the late 1800s played a vital role in the evolution of television: the cathode ray tube and the scanning disk. The cathode ray tube, invented by German physicist Karl Ferdinand Braun in 1897, was the forerunner of the television picture tube. The scanning disk, invented by German inventor Paul Nipkow, was a large, flat metal disk that could be used as a rotating camera. It served as the foundation for experiments on the transmission of visual images for several decades. e Out of the cathode ray tube and the scanning disk, two types of primitive television systems evolved: mechanical

systems and electronic systems. Mechanical television systems had several technical disadvantages: low resolution caused fuzzy images, and the use of a spin© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Traditional TV 4:3



HDTV 16:9

Chapter 9 Television in the 2020s 289 ning disk limited the number of new pictures that could be seen per second, resulting in excessive flickering. By 1939, all mechanical television broadcasts in the United States had been replaced by electronic broadcasts. e Early televisions were expensive, and the technology was slow to catch on because development was delayed during World War II. Color technology was delayed even further because early color systems were incompatible with black-and-white television sets. Following the war, television rapidly replaced radio as the new mass medium. During the “golden age” of television in the 1950s, television moved away from radio formats and developed new types of shows, including the magazine-style variety show and the television spectacular. e Since 1960, several key technological developments have taken place in the television industry. Color television gained popularity in the late 1960s and began to replace black-and-white television in the 1970s. Cable television, initially developed in the 1940s to cater to viewers in rural areas, switched its focus from local to national television, offering an extensive number of channels. e In 2009, the traditional analog system, which had been in place for 60 years, was replaced with digital television, giving viewers a higher-quality picture and freeing up frequency space. In a few short years, nearly half of American viewers had high-definition television, which offered a crystal-clear picture in widescreen to provide a cinematic experience at home. e In the 2020s, streaming television has become the latest technological advancement and has become quickly adopted in American homes. Exercises Please respond to the following writing prompts. Each response should be a minimum of one paragraph. 1. Prior to World War Il, television was in the early stages of development. In the years following the war, the technical development and growth in popularity of the medium were exponential. Identify two ways television evolved after World War Il. How did these changes make postwar television superior to its predecessor? 2. Compare the television you use now with the television from your childhood. How have television sets changed in your lifetime? 3. What do you consider the most important technological development in television since the 1960s? Why? 9.2 The Role of Television in American Culture Learning Objectives 1. Identify ways in which American culture is reflected on television.

2. Identify ways in which television affects the development of American culture. Since its inception as an integral part of American life in the 1950s, television has both reflected and nurtured cultural mores and values. From the escapist dramas of the 1960s, which consciously avoided controversial issues and glossed over lifes harsher realities in favor of an idealized por© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

domestic comedy Generic family comedy popular in the 1950s that was identified by its character-based humor and was usually set within the home. trayal, to the copious reality television shows in recent years, on which participants discuss even the most personal and taboo issues, television has held up a mirror to society. But the relationship between social attitudes and television is reciprocal. Broadcasters have often demonstrated their power to influence viewers, either consciously through political commentary, or subtly, by portraying controversial relationships (such as single parenthood, same-sex marriages, or interracial couplings) as socially acceptable. Still today, the symbiotic nature of television and culture is exemplified in every broadcast, from family sitcoms to serious news reports." Television and Culture Through the Decades Compared to other media, television is relatively new. It joined the ranks of America's mass media in the 1950s. But when it arrived, television's impact was immediate. It quickly influenced American culture, decade after decade, as generations of people gathered each night around "the tube," taking in its light and lessons. The 1950s: Prosperity (for Some) and Idealized TV Many families in the 1950s strived for prosperity, tradition, and structure. Following the widespread poverty, political uncertainty, and physical separation of the war years, many Americans wanted to settle down, perhaps in the suburbs, have children, and enjoy the peace and security that family life appeared to offer. During the booming postwar era—a period of optimism and prosperity for many—the traditional nuclear family flourished—for white people. Many people of color faced discrimination in education, employment, and housing, and remained poor and under pressure. TV celebrated white families and ignored the rest. In the 1950s, most television entertainment programs eschewed current events, political issues, and the bifurcated American society. Instead, the three major networks (ABC, NBC, and CBS) developed prime-time shows that would appeal to a general family audience. Chief among these types of shows was the domestic comedy—a generic family comedy that was identified by its characterbased humor and usually set within the home. Seminal examples included popular 1950s shows such as Leave It to Beaver, The Donna Reed Show, and The Adventures of Ozzie and Harriet. Presenting a standardized version

of the white, middle-class suburban family, domestic comedies portrayed the conservative values of an idealized American life. Studiously avoiding prevalent social issues such as racial discrimination and civil rights, the shows focused on mostly white, middle-class families with traditional nuclear roles (mother in the home, father in the office) and implied that most domestic problems could be solved within a 30-minute time slot, always ending with a strong moral lesson. The families and lifestyles presented in domestic comedies did not attempt at all to encompass the overall American experience. As historian Stephanie Coontz points out, “the June Cleaver or Donna Stone homemaker role was not available to the more than 40 percent of Black women with small children who worked outside the home.”™ Although nearly 60 percent of the U.S. population was labeled middle class by the mid-1950s, 25 percent of all families and more than 50 percent of two-parent Black families were poor. Migrant workers suffered horrific deprivations, and racial tensions were rife. None of this was reflected in the world of domestic comedies, where even the Latinx gardener in Father Knows Best was named Frank Smith." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 9 Television in the 2020s 291 Not all programs in the 1950s were afraid to tackle controversial social or political issues. Television journalism was learning its power. In March 1954, jour- FIGURE 9.9 a list Ed dR M broadcast flatteri trait of US. S t Most domestic comedies in the 1950s, such as nalist Edward R. urrow broadcast an unflattering portrait of U.S. Senator teave- fito Beaver, poiträyedan idealized Joseph McCarthy on his show See It Now. McCarthy, a member of the Senate version of family life and ignored social and Investigation Committee, had launched inquiries regarding potential Communist political events. infiltration in U.S. institutions. He would make broad, unfounded claims and ruin F reputations across the country, especially in the arts. Murrow thought that McCarthy's aggressive tactics were a potential threat to civil liberties. His portrait cast the senator from Wisconsin in an unflattering light by pointing out contradictions in his speeches. This led to such a reaction that McCarthy was formally reprimanded by the U.S. Senate." Some entertainment programs also subtly and slowly came to confront controversial issues. The long-running television western Gunsmoke, which aired on CBS from 1955 to 1975, flourished in a Cold War society, where U.S. Marshal Matt Dillon (James Arness) stood up to lawlessness in defense of civilization. The characters and community in Gunsmoke, especially as the show gained success heading into the 1960s, faced relevant social issues, including the treatment of minoritized groups, the meaning of family, the legitimacy of violence, and the strength of religious belief. During the 1960s, the show adapted to the desires of its viewing audience, becoming increasingly aware of and sympathetic to ethnic minorities, in tune with the national mood during the civil rights era. This adaptability helped the show to become the longest-running western in television history. Source: ABC Television, https://commons.wikimedia. org/wiki/ File:Cleaver_family_Leave_it_to_Beaver_1960. JPG. The 1960s: Violent News and (Mostly) Escapist TV During the 1960s, television news broadcasts brought the realities of real-world events into people's living rooms in vivid detail. The CBS Evening News with Walter Cronkite, which debuted in 1962, quickly became the country's most popular newscast, and by the end of the decade, journalist Walter Cronkite was known as the most trusted man in America. At times more than 50 percent of American households

were watching his newscast. John F. Kennedy’s election to the presidency at the beginning of the decade seemed to symbol- JFK Assassination: ize the youthful energy of a growing country. Kennedy was charismatic and elected at age 43. His Cronkite Informs a presidency came to symbolize something much darker when the 1960s took an ominous turn. Shocked Nation Shocked viewers tuned into Cronkite’s broadcast on November 22, 1963, to learn about the assassi- Walter Cronkite of CBS News nation of their president. During the next few days, viewers followed every aspect of the tragedy Se eng ek ce on television, from the tremor in Cronkite's voice as he removed his glasses and announced the John F. Kennedy. news of Kennedy's death, to the frantic scenes from Dallas police headquarters where the assassin, Lee Harvey Oswald, was gunned down by nightclub owner Jack Ruby, to the thousands of mourners lining up next to the president's flag-draped coffin. Not long after Kennedy’s assassination, horrific images from Vietnam began streaming into people's living rooms as the United States increased its presence there. Vietnam became the nation’s first televised war. With camera crews on duty in the Saigon bureau and reporters going on patrol with troops, news crews captured vivid details of the war in progress. Although graphic images were rarely shown on network television, several instances of violence reached the screen, View in the online reader including a CBS report in 1965 that showed Marines lighting the thatched roofs of the village of Cam Ne with Zippo lighters and an NBC news report in 1968 that aired a shot of South Vietnamese General Nyuyen Ngoc Loan executing a captive on a Saigon street. Further images, of children being burned and scarred by napalm and prisoners being tortured, fueled the antiwar sentiments of many Americans. Televised coverage of the civil rights movement in the 1960s also had a tremendous impact on American culture. For example, footage of a 1963 attack on civil rights protesters in Birmingham, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

situation comedy Comedy genre, also known as a sitcom, that features a recurring cast of characters who resolve zany situations based on their everyday lives. Alabama, showed police blasting African American demonstrators—many of them children—with fire hoses. Coupled with images of angry white segregationist mobs squaring off against Black students, the news footage did much to sway public opinion in favor of liberal legislation such as the 1964 Voting Rights Act. Conversely, when volatile pictures of the race riots in Detroit and other cities in the late 1960s hit the airwaves, horrified viewers saw the need for a return to law and order. The footage helped create an anti-civil-rights backlash that encouraged many viewers to vote for conservative Republican Richard Nixon during the 1968 presidential election. In addition to the upheavals caused by the president's death, the Vietnam War, and the civil rights movement, Americans were also feeling the pressure of the Cold War—the clash between the United States and the Soviet Union in the years following World War II. This pressure was especially great during periods of tension throughout the 1950s and 1960s, such as the 1962 Cuban Missile Crisis, a confrontation that caused many people to fear nuclear war. Although the news seemed filled with the agonies of the 1960s, night-time television offered escape. Programs took viewers away from grim reality, such as I Dream of Jeannie, a fantasy show about a 2,000-year-old genie who marries an astronaut, and Bewitched, a supernatural-themed show about a witch who tries to live as a suburban housewife. Both shows typified the situation comedy, or sitcom, a comedy genre featuring a recurring cast of characters who resolve zany situations based on their everyday lives. © I Dream of Jeannie Escapist sitcoms like / Dream of Jeannie provided Americans with diversion from events of the 1960s. View in the online reader Other popular sitcoms in the 1960s included The Beverly Hillbillies, a show about a poor backwoods family who move to Beverly Hills, California, after finding oil on their land, and Gilligan's Island, the ultimate escapist comedy about seven characters shipwrecked on an uncharted island. None of the 1960s sitcoms mentioned any of the political unease that was taking place in the outside world, providing audiences with a welcome diversion from real life. Other than an occasional documentary, television programming in the

1960s consisted of a sharp dichotomy between primetime escapist comedy and hard news. The late 1960s and 1970s would change all that. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 9 Television in the 2020s The 1970s: Diversity and Politics As television networks gained confidence and experience, broadcasters began to expand their content and confront the many issues that spilled over from the 1960s into the 1970s. Tellingly, they diversified families on their shows to reflect changing social attitudes toward formerly too-controversial issues such as single parenthood and divorce. Feminist groups including the National Organization for Women (NOW), the National Women's Political Caucus, and the Coalition of Labor Union Women pushed for equality on issues such as pay and encouraged women to enter the workforce. In 1972, the U.S. Supreme Court sanctioned women’s right to abortion, giving them control over their reproductive rights. Divorce rates skyrocketed during the 1970s, as states adopted no-fault divorce laws. These changes to family dynamics were reflected on television. All in the Family exemplifies this model of 1970s television. It is often called one of the greatest television series in American history." It began in January 1971 and ran for eight years, with a number of successful spinoff shows devoted to individual characters. The show revolved around a cantankerous, conservative workingclass father and his family as they confronted, from various perspectives, and with a deft comic touch, some of the most sensitive issues in American life, such as racism, civil rights, gender rights, antisemitism, same-sex relationships, rape, religion, abortion, cancer, and the ongoing Vietnam War. But All in the Family was just one of a number of shows confronting American life. Between 1972 and 1978, CBS aired the equally controversial sitcom Maude. Featuring a middle-aged feminist living with her fourth husband and divorced daughter, the show exploded the dominant values of the white middle-class domestic sitcom and its traditional gender roles. Throughout its 7-year run, Maude tackled social and political issues such as abortion, menopause, birth control, alcohol abuse, and depression. During its first four seasons, the show was in the top 10 in Nielsen ratings, illustrating the changing tastes of the viewing audience, who had come of age during the era of civil rights and Vietnam protests and developed a taste for socially conscious television. Other 1970s sitcoms took the same approach, including The Mary Tyler Moore Show, which reflected changing attitudes toward women's rights by featuring television's first never-married independent career woman as the

central character. Even wholesome family favorite The Brady Bunch, which ran from 1969 to 1974, featured a non-nuclear family, reflecting the rising rates of blended families in American society. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 293 FIGURE 9.10 All in the Family is sometimes called "The Show that Changed Television." With a lovable cast, set in blue-collar America, the show brought pressing social, cultural, and political issues to American households in the form of a comedy. Commons; https://commons.wikimedia.org/wiki/File:All_In_the_Family_Cast.JPG. FIGURE 9.11 The popularity of controversial shows like Maude reflected the changing cultural and social values of the 1970s. Source: CBS Television, Public domain, via Wikimedia Commons; https://commons.wikimedia.org/wiki/File: Maude_mrs_naugatuck_1974.JPG.

 sketch comedy A series of short comedy scenes or vignettes that are often featured on variety shows, talk shows, or comedy shows. During the 1970s, comedy sketches that parodied American popular culture and politics grew in popularity. FIGURE 9.12 MTV started out as music only television. Source: monticello/Shutterstock.com In addition to changing family dynamics on sitcoms and other prime-time shows, variety and comedy sketch shows developed a political awareness in the 1970s that reflected audiences' growing appetite for social and political commentary. Sketch comedy show Saturday Night Live (SNL) premiered on NBC in 1975 and has remained on air ever since. Featuring a different celebrity guest host every week and often relatively unknown comedy regulars, the show parodies contemporary popular culture and politics, lambasting presidential candidates and pop stars alike. Earlier NBC sketch comedy show Laugh-In, which ran from 1968 to 1973, also featured politically charged material, though it lacked the satirical bite of later series such as SNL. By the end of the decade, television broadcasting reflected a far more politically conscious and socially aware viewing audience. The 1980s: From Three Channels to Cable Niches Until the mid-1980s, the top three networks (ABC, NBC, and CBS) dominated television broadcasting in the United States. However, as we saw in our history of television, the technology for television by cable (rather than antennas) had been available since the 1940s. And in the 1980s, cable television became a reality for most Americans, who found themselves going from three networks to hundreds. Broadcast companies confronted the multitude of channels by beginning to secure niches, such as in news, sports, weather, music, history, and more. Services such as Cable News Network (CNN), Entertainment and Sports Programming Network (ESPN), and Music Television (MTV) profoundly altered the media landscape outside of television. New markets opened up for these innovative program types and more niches followed. Network television was not dead, however. During the 1980s, a revival of family sitcoms took place with two enormous hits, updated for the times: The Cosby Show and Family Ties. Both featured a new take on modern family life, with the mothers working outside of the home and the fathers pitching in with housework and parental duties. Despite their success on network television, sitcoms faced

stiff competition from cable's variety of choices. Between 1983 and 1994, weekly broadcast audience shares (a measure of the number of televisions in use that are tuned to a particular show) for network television dropped from 69 to 52, while cable networks' shares rose from 9 to 26."" Television was getting to be less of a national, communal experience and more of a selective, personal experience. Black Entertainment Television (BET) Launched in 1980, during a time of specialization in television, Black Entertainment Television (BET) was the first television network in the United States dedicated to the interests of African American viewers. The basic-cable franchise was created in Washington, DC, by media entrepreneur Robert Johnson, who initially invested $15,000 in the venture. Within a decade, he had turned the company into a multimillion-dollar enterprise, and in 1991 it became the first Blackcontrolled company on the New York Stock Exchange. The company was sold to Viacom in 2003 for $3 billion. Predating MTV by a year, BET initially focused on black-oriented music videos but soon diversified into original urban-oriented programs and public affairs shows. Although BET compensated somewhat for the underrepresentation of Black people on television (African Americans made up 8 percent of the prime-time characters on television in 1980 but made up 12 percent of the population), viewers complained about the portrayal of stereotypical images and inappropriate violent or sexual behavior in many of the rap videos shown by the network. In a 2004 interview with BET vice president of communications Michael Lewellen, former BET talk show host Bev Smith said, "We had videos on BET in those days that were graphic but didn't proliferate as they seem to be doing now. That's all you do seem to see are scantily dressed women who a lot of African American women are upset about in those videos." Now a part of the transnational company, Viacom, BET continues as a distinctive media niche.""® © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 9 Television in the 2020s 295 The 1990s: Specialization and Fragmentation Television in the 1990s was becoming something quite different for the generations that grew up with television as a national, even communal experience. Though the decade would see nationwide hit shows, such as Friends, Seinfeld, and ER, the drive toward niche and specialization by stations was in full swing. Entire cable channels were now devoted to cooking, golf, business news, local weather, and courtroom dramas. Viewers could now choose exactly what type of show they wanted to watch instead of seeing “what was on.” 1990s Television Unlike before where programs were made to attract a wider audience, television in the 1990s was the opposite. Programs tended to attract a smaller audience, or audience of a definite age group, income, or preferences in order to attract certain advertisers." This trend toward specialization reflected a more general shift within culture, as companies catered increasingly to smaller, more targeted consumer FIGURE 9.13 b Búsin ii me editór Chris Andèrsoti lained “Were leaving th Bart Simpson is the popular elementary school asẸS- DUSINESS: see CAIO a erson Steed E Caving tag character in the American animated television watercooler era, when most of us listened, watched and read from the same rela- series, The Simpsons, the longest-running tively small pool of mostly hit content. And we're entering the microculture era, American primetime television series. »[20] when we are all into different things. This fragmentation was even seen in networks themselves. The Fox network had started in 1986 but was looking for ways to differentiate itself from the other three, more established networks. For example, it ran a prime-time cartoon, geared for older audiences. The Simpsons, an animated sitcom, follows the Simpson family through tumultuous times that are equal to those faced in All in the Family. It first aired in 1989, has won critical acclaim, received numerous Emmy Awards, and is the longest-running animated series and sitcom of all time. Other hit Fox shows of the decade were The X-Files and Beverly Hills 90210. One important development in this age of fragmentation was the 1996 creation of Fox News.The owner of the Fox network, Australian-born media mogul Rupert Murdoch, felt that the network needed a news channel if it was to compete with the other three networks. Prior to founding Fox News, Murdoch had gained

significant experience in the 24-hour news business with Sky News in Britain. In a fateful move, Murdoch hired a former NBC executive and, importantly, Republican Party strategist, Roger Ailes, to head the new station, Fox News. In its early years, Fox News was not even seen in most of America's big cities. But in the decades to come, under the leadership of Murdoch and Ailes, Fox would become a force in American politics and culture. Source: 360b/ Shutterstock.com The 2000s: Advances in Technology—and Storytelling Numerous critics have titled the 2000s another “Golden Age” of television. But it was an age quite different from those before. The first significant distinction was the very nature of the television itself. Technology had advanced enough that the box-like television set was being replaced by lighter, thinner but more powerful and sensitive flat-screen televisions. A second technological distinction was in the delivery of the television content. Antennas were now a thing of the past. Cable was being augmented © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

high-definition (HDTV), online video platforms and web TV, streaming, and video-on-demand. The physical quality of television was measurably improved. FIGURE 9.14 Mad Men was one of the shows that critics said marked a new "Golden Age" in television in the 2000s. LIONSGATE MEN LIONSGATE MC Source: s_bukley/ Shutterstock.com The quality of the television experience and the increasing number of outlets encouraged numerous creators, from directors to actors, who might have sought to work only in film, to pursue television programming. The results were award-winning, long-running series that viewers and critics compared favorably to films. The long-running shows and their start dates included Buffy the Vampire Slayer, The Sopranos, and The West Wing, all of which first aired in the late 1990s but dominated the 2000s; Six Feet Under and 24 (2001); The Wire and The Shield (2002); Deadwood and Battlestar Galactica (2004); Friday Night Lights (2006); Mad Men (2007); and Breaking Bad (2008). Cosmopolitan wrote: TV of the early 2000s was just so good. We were just entering latest Golden Age of Television, thanks to prestige shows like Mad Men and cultural phenomena like Friday Night Lights. But we were also enjoying a Golden Age of Feel Good Television, before antiheroes and tragic storylines started to completely dominate the TV landscape. TV history from 2000 through 2010 is this unique, special unicorn of entertainment, when there was room for Walter White and the Gilmore girls, when Buffy was slaying vampires and redefining pop culture feminism while The West Wing was changing how high brow people thought a network TV drama could be.”! Fragmentation continued, especially in the realm of news and politics. Roger Ailes had steered Fox News to a more conservative niche, arguing that once-trusted mainstream media were actually biased against conservatives and Republicans, and offering Fox News as “Fair and Balanced.” MSNBC, created in 1996, occupied an opposing position on the liberal side while CNN tried to straddle a middle ground. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

amc
amctv.com
MADMEN
LIONSGATE

 As broadcasters narrowed their focus to cater to more specialized audiences, viewers chose to watch the networks that fit their political bias. Middle-of-the-road network CNN, which aims for nonpartisanship, frequently lost out in the ratings wars against Fox and MSNBC, both of which had fierce groups of supporters. Economics played an important role. A small partisan base is enough for big ratings. Critics argue that partisan news networks cater to niche political audiences by offering a right-wing or left-wing viewpoint rather than attempting to offer impartial information and this can cause viewers to have less understanding of opposing political opinions, making them more polarized. It was a trend to continue in the 2010s and beyond. The 2010s: “Changed Television Forever”? For some observers, the 2010s were the years that “changed television forever.” Writing in 2019, the BBC said, “The past 10 years have rung in some huge changes for television—perhaps greater than in any other single decade.” One factor in particular changed television in the 2010s, observers felt. What was it? Recall that in the 2000s, we saw the trend that television would no longer be primarily a communal experience with one program viewed by many people at the same time. The exceptions proved the rule: the Super Bowl and the Oscars. Otherwise, people were choosing to watch different shows at different times. But a significant addition to that trend led to a revolution: the decision by Netflix and other streaming services to make every episode of a series available at once. It was a sea change. Previous generations watched 15 shows in a series strung out over 15 weeks. In the 2010s, viewers could watch them all in one weekend. In the 2010s, a new phrase entered the human vocabulary: “binge watching.” “We have moved from the weekly watch to the all-night binge,” the BBC said. “Where once television was a shared experience—something discussed at work and debated with friends—now our viewing is increasingly fragmented. We watch more greedily, but, increasingly, we watch alone.” New York magazine's Vulture section agreed. “The 2010s were, without a doubt, a transformative time for television,” it said. “In the year 2010, our viewing options were akin to an overstuffed closet: There was a lot to sort through, but it was manageable. We had a handle on how to get rid of the stuff that didn't spark joy. But in 2019, our potential binge-watches are more like the stock room

in The Matrix: an endless series of shelving units that extend into infinity." A perhaps smaller but also significant change: As more and more shows were consumed faster and faster, the need for content expanded and varied voices and viewpoints began to appear. For decades, television had been dominated by white men. But in the 2010s, women created, wrote, directed, and starred in leading shows, such as Orange is the New Black, Scandal, Transparent and Unreal. After decades of being secondary characters behind the camera and in front of the camera, women took more control in the 2010s. As the 2020s begin, the stage is set for continued changes in the television viewing experience and the very content of television. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 9.15 Orange is the new Black was one of the top shows featuring female leadership. Source: Leonard Zhukovsky/ Shutterstock.com Key Takeaways e After World War II, television quickly became established in American culture. And in every decade, culture and television influenced each other. In the 1950s, prosperity for some was met by idealized images on TV. In the 1960s, war and assassinations led to escapist television. In the 1970s, television began to confront changes in American society. In the 1980s, changes to television itself—cable television—influenced how people viewed. In the 1990s, the specialization and fragmentation of television further altered the viewing experience. In the 2000s, storytelling on television again took up essential cultural issues. In the 2010s, the nature of television viewing changed again with the advent of binge watching—and the rise of women in front of the camera and behind the camera. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. 1. Choose a popular sitcom from the past 50 years you are familiar with (you can view episodes online to refamiliarize yourself if necessary). Using the ideas in this section as a starting point, identify three ways in which your chosen sitcom reflects or reflected American culture. 2. Have you “binge watched” a television show? How is the experience different from the previous tradition of weekly watching? What is lost and what is gained by binge watching? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

NETFLIX
A NETFLIX ORIGINAL SERIES
ORANGE
is the new
BLACK
NEW EPISODES JUNE 6
SEASON 1 NOW STREAMING
READY FOR ROUND 2
COLOSSAL

Chapter 9 Television in the 2020s 299 9.3 Trends in Television Learning Objectives 1. Explore the long influence of sponsors on television content. 2. Describe the rise, fall, and survival of television networks. When television was in its infancy, producers modeled the new medium on radio in almost every way. In terms of financing, just like radio, television would be a commercial venture, sponsored by advertisers, not a public entity (like the BBC) supported by license fees. New television shows were sponsored by single advertisers, just as radio shows had been. In terms of ownership, television was dominated by three major networks—NBC, ABC, and CBS—the three major radio networks. Popular radio shows, such as the police drama, Dragnet, and the western cowboy series, Gunsmoke, were simply adapted by the networks for television. And the networks accounted for more than 95 percent of all prime-time television viewing until the late 1970s. We have traced the continued evolution of television through the decades. Let's now look at these factors—sponsorship and networks —that have remained constant throughout the trends of television. Though they have persisted, they have been very much changed. And Now a Word from Our Sponsor Early television programs, as we noted, were often developed, produced, and supported by a single sponsor, which even reaped the benefits of having its name inserted into the program's title—Colgate Comedy Hour, Camel Newsreel, Goodyear TV Playhouse. However, as production costs soared during the 1950s (a single one-hour television show cost a sponsor about $35,000 in 1952 compared with $90,000 at the end of the decade), sponsors became increasingly unable to bear the financial burden of promoting a show single-handedly. The broadcast networks were not unhappy with the discomfort of the sponsors. They had The Colgate Comedy found that corporate sponsorship came with a significant drawback: The sponsors wanted control Hour over the program content for which they were paying. Television executives, such as NBC's Many sponsors believed that Sylvester L. “Pat” Weaver, advocated instead for “the magazine concept,” in which advertisers pur- if viewers identified their hased - or two-minute blocks rather than the entire program, just as magazines contained TAOTE SNOWS, SUCMAS INE chased one- or two-minute oc s ra a e entire prog „jus as magazines Colgate Comedy Hour, with a multiple advertisements from different

sponsors. The presence of multiple sponsors meant that no sponsor, they would be more one advertiser or sponsor controlled the entire program. It is the form of financial support for tele- likely to purchase the product ae : [24] being advertised. vision networks to this day. Although sponsors and their advertising agencies relinquished control of production to the networks, they can and have retained some influence over the content of the programs they sponsor. As one network executive commented, “If my client sells peanut butter and the script calls for a guy to be poisoned eating a peanut butter sandwich, you can bet were going to switch that poison to a martini.” View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 9.16 Here controversial commentator Glenn Beck speaks at a 2016 rally for then presidential candidate, Ted Cruz. (A Tedc nip ED CONSISTENT EDCRUZORG — Source: Joseph Sohm/ Shutterstock.com FIGURE 9.17 Netflix on a tablet device with earbuds plugged in. Source: Kaspars Grinvalds/ Shutterstock.com Sponsors influenced program content indirectly by financially supporting shows they supported and pulling funding from those they did not. For example, in 1995, pharmaceutical giant Procter & Gamble, the largest television advertiser, announced it would no longer sponsor daytime talk shows that were too sexual or provocative. The company provided producers with details about its guidelines, pulling out of shows it deemed offensive and supporting shows that dealt with controversial subject matter more "responsibly." Communications heavyweight AT&T took a similar path, reviewing shows after they were taped but before they aired in order to make decisions about corporate sponsorship on an individual basis." The influence often extends into politics. In 2009, for example, advertisers used their financial might to take a stand against Fox News host Glenn Beck, who offended viewers and sponsors alike with his incendiary comments that President Obama was a "racist" and had a "deep-seated hatred for white people." Sponsors of the Glenn Beck television talk show began to remove advertising spots from the program in protest of Beck's comments. A spokeswoman for Progressive car insurance said, "We place advertising on a variety of programming with the goal of reaching a broad range of insurance consumers who might be interested in our products. We also seek to avoid advertising on programming that our customers or potential customers may find extremely offensive."""" Beck eventually left Fox to start his own network. Into the 2020s, TV programs, such as NBC's long-running sketch comedy show Saturday Night Live and Fox's Tucker Carlson, have seen advertising pulled but it is unclear what impact, if any, such actions now have." Advertisers often come back or are replaced by others seeking the demographic of the particular audience. Streaming — without Sponsors One of the most important developments in television sponsorship was the decision by Netflix and other streaming services to find financial support through subscriptions— not sponsors. In an interview with Variety, Netflix CEO and co-

founder Reed Hastings explained, “It’s definitely not a rule. It's a judgment call,” he said in regards to keeping ads off of Netflix. “It's a belief we can build a better business, a more valuable business [without advertising].”""! For networks, the decision was a double-edged sword. They did not have to compete for advertisers with Netflix. But they had to compete with Netflix for viewers, whom their advertisers coveted. Netflix Co-Founder, Reed Hastings, on Advertising and Sponsors Revenue has to be taken away from other media, the magazine noted, because the total ad market is not growing. “It’s hand-to-hand combat to get people to spend less on, you know, ABC and to spend more on Netflix.”&°! Elsewhere, Hastings also stated that the internet giants were other fierce competitors for advertising dollars. “Google and Facebook and Amazon are tremendously powerful at online advertising because they're integrating so much data from so many sources,” he said. “There's a business cost to that, but that makes the advertising more targeted and effective. So I think those three are going to get most of the online advertising business.” To compete, Netflix would have to track more data on its subscribers, including things like their location. Hastings called that “exploiting users.”"" © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © Sponsored Content: Last Week Tonight with John Oliver A funny, profane look at sponsors and local news by the late night comedian John Oliver. Do not watch if you are offended by profanity. View in the online reader Public Television and Corporate Sponsorship Corporate sponsorship does not just affect network television. Even public television is under the Public Broadcasting influence of sponsors. Established in 1969, the Public Broadcasting Service (PBS) developed out of Service (PBS) a report by the Carnegie Commission on Educational Television, which examined the role of edu- . sal : A _ i : Public television network cational, noncommercial television in society. The report recommended that the government established in 1969. The finance public television in order to provide diversity of programming during the network era—a service was intended to service created “not to sell products” but to “enhance citizenship and public service.”®” eneldo Universal aecess 16 television for viewers in Public television was also intended to provide universal access to television for viewers in rural rural areas and viewers : : ad : who could not afford to areas or viewers who could not afford to pay for private television services. PBS focused on educa- pay for private television tional program content, targeting viewers who were less appealing to the commercial networks and services. advertisers, such as the over-50 age demographic and children under 12. The original Carnegie Commission report recommended that Congress create a federal trust fund based on a manufacturer's excise tax on the sale of television sets to finance public television, a model similar to Britain's BBC. Recognizing the competition, the networks fought back. Following intense lobbying by the National Association of Broadcasters, the proposal was removed from the legislation that established the service. As a result, U.S. public television is poorly funded, relying on individual viewer contributions and the whims of federal funding that can change from year to year. For example, President George W. Bush sought to eliminate more than half of the federal allocation to public broadcasting, from $820 million to $420 million. But Congress saved PBS. PBS has become increasingly dependent on corporate sponsorship to stay on the air. Though sponsorship has saved many programs that would otherwise have been lost, critics have bemoaned the creeping commercialism of

public television. When PBS began selling banner advertisements on its website, Gary Ruskin, executive director of consumer group Commercial Alert, commented, “Its just one more intrusion of the commercial ethos into an organization that was supposed to be firmly noncommercial. The line between them and the commercial networks is getting fuzzier and fuzzier.”"™! Despite such criticisms, the drop in federal funding has forced public television executives to seek more creative ways of obtaining financial backing—for example, using company logos and encouraging partnerships. PBS also shortened the length of time companies were required to spon© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

network era The period between 1950 and 1990, during which network television dominated the airwaves and accounted for more than 95 percent of prime-time viewing. sor some programs in an effort to encourage advertisers. In 2008, The New York Times asked: “Is PBS Still Necessary?”"*! In the 2020s, however, the Times had a more nuanced take on PBS: “When PBS arrived a half century ago, television was essentially a three-network game, and PBS thrived by championing programming and audiences ignored by NBC, CBS and ABC. But that distinctiveness has faded in today’s world of hundreds of cable channels and seemingly unlimited streaming services, many built after rivals saw the commercial value in PBS's embrace of food lovers, costume drama obsessives, home improvement tinkerers and other niches.” The headline: “PBS Showed TV the Future. But What Does Its Own Look Like?”®® FIGURE 9.18 Characters from the long-running PBS show, Sesame Street. ETT eA NEW York PUBLIC _ LIBRARY | IIO NU BRALI aS > P TTA -u m =e Te A Se = ie Source: Lester Balajadia/ Shutterstock.com & t ris ee m The Rise and Fall and Survival of the Network The period between 1950 and 1990 is historically recognized as the network era. Aside from a small portion of airtime controlled by public television, the three major networks—ABC, NBC, and CBS—(known as the Big Three) dominated the television industry, collectively accounting for more than 95 percent of prime-time viewing. As we have discussed, things began to change in 1986 when Rupert Murdoch, the head of multinational company News Corp, launched the Fox network, challenging the dominance of the Big Three. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

NEW YORK
PUBLIC
LIBRARY
NEW YORK
PUBLIC
LIBRARY

Chapter 9 Television in the 2020s 303 In its infancy, Fox was at best a minor irritation to the other networks. With fewer than 100 affiliated stations (the other networks all had more than 200 affiliates each), reaching just 80 per- w ; f se ld ith the Bi bined F A local television or radio cent of the nation's households (compared with the Big Three's 97 percent coverage rate), Fox Senec cE EA NA started with one original show (The Late Show Starring Joan Rivers) and was barely a consideration particular broadcast in the battle for TV ratings. During the early 1990s, however, these dynamics began to change. Look- network that carries some z ; i : : i or all of that network's ing for a niche, Fox targeted young viewers and Black audiences with shows such as Beverly Hills precian 90210, Melrose Place, In Living Color, and The Simpsons. It began to establish itself as an edgy, youthoriented network. Luring affiliates away from other networks to increase its viewership, Fox also extended its programming schedule beyond the initial 2-night-a-week broadcasts. affiliated station FIGURE 9.19 Fox televised Super Bowl 54 from Miami in 2020. SUrER BOWL WEEK Source: EQRoy/Shutterstock.com The Australian-born Murdoch knew enough about his new country to recognize Fox might never be considered a "real network" unless it broadcast American football. In 1994, in a provocative move, Fox made a strong bid and acquired the rights to National Football League (NFL) games for a then-record breaking $1.58 billion, entitling it to four years of NFL games. And shrewdly, Fox used much of the advertising time during the games to build interest in its other programming. Fox emerged as a worthy rival to the other three broadcast networks. Its success turned the Big Three into the Big Four.®" Fox's success prompted the launch of several smaller networks in the mid-1990s, further sapping the dominance of the Big Three. UPN (owned by Paramount, later acquired by Viacom) and WB (owned by media giant Time Warner) both debuted in January 1995. Using strategies similar to Fox, the networks initially began broadcasting programs 2 nights a week, expanding to a 6-day schedule by 2000. Targeting young and minority audiences with shows such as Buffy the Vampire Slayer, Moesha, Dawson's Creek, and The Wayans Bros., the new networks hoped to draw stations away from their old network affiliations. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

SUPER BOWL
LIV
FOX SPORTS
SUPER BOWL
WEEK
FS1

 netlets A term coined by Variety magazine for minor-league networks that lack a full week's worth of programming. deregulation The removal of government regulations from an industry. Government deregulation of the cable industry in the 1980s enabled its extensive growth throughout the next two decades. However, rather than repeating the success of Fox, UPN and WB struggled to make an impact. Unable to attract many affiliate stations, the two fledgling networks reached fewer households than their larger rivals because they were unobtainable in some smaller cities. High start-up costs, relatively low audience ratings, and increasing production expenses spelled the end of the "netlets," a term coined by Variety magazine for minor-league networks that lacked a full week's worth of programming. After losing $1 billion each, parent companies CBS (having split from Viacom) and Time Warner agreed to merge UPN and WB, resulting in the creation of the CW network in 2006. Targeting the desirable 18-34 age group, the network retained the most popular shows from before the merger—America's Next Top Modeland Veronica Marsfrom UPN and Beauty and the Geek and Smallville from WB—as well as launching new shows such as Gossip Girl and The Vampire Diaries. And the CW continues as a minor network into the 2020s with shows such as Flash, Supergirl, and Walker." But the biggest competition for network television in the 1990s would not come from other networks. That would come from cable television." Cable Challenges the Networks—and Is Challenged by Streaming A far greater challenge to network television than the emergence of smaller competitors was the sudden rise of cable television. Between 1994 and 2009, the percentage of U.S. households watching the Big Four networks during prime time plummeted from 43 percent to 27 percent." Two key factors influenced the rapid growth of cable television networks: industry deregulation and the use of satellites to distribute local television stations around the country. During the 1970s, the growth of cable television had been restricted by FCC regulations, which protected broadcasters by establishing franchising standards and enforcing "anti-siphoning" rules that prevented cable from taking sports and movie programming away from the networks. However, during the late 1970s, a court ruled that the FCC had exceeded its authority, and the antisiphoning rules

were repealed. This decision paved the way for the development of cable movie channels, contributing to the exponential growth of cable in the 1980s and 1990s. Further deregulation of cable in the 1984 Cable Communications Policy Act FIGURE 9.20 The 1975 Ali-Frazier fight was a world-wide removed restrictions on cable rates, enabling operators to charge what they spectacle. wanted for cable services as long as there was effective competition to the service Source: catwalker/Shutterstock.com (a standard that over 90 percent of all cable markets could meet). Other deregulatory policies during the 1980s included the eradication of public-service requirements and the elimination of regulated amounts of advertising in children's programming, expanding the scope of cable channel stations. The growth of cable television was also assisted by a national satellite distribution system. Pioneered by Time Inc., which founded cable network company HBO, the corporation used satellite transmission in 1975 to beam the “Thrilla in Manila’—the historic heavyweight boxing match between Muhammad Ali and Joe Frazier—into peoples homes. Shortly afterward, entrepreneur Ted Turner, owner of independent Atlanta-based station WTBS, uplinked his station's signal onto the same satellite as HBO, enabling operators to downlink the station on one of their channels. Initially provided free to subscribers to encourage interest, the station offered television reruns, wrestling, and live sports from Atlanta. Having created the first “superstation,” Turner expanded his realm by jumping into cable and founding 24-hour news network CNN in 1980. At the end of the year, 28 national programming services were available, and the cable revolution had begun. Ironically, deregulation was intended to encourage competition within the overall television industry but instead enabled cable companies to establish local monopolies all over the country. As more Americans moved to take advantage of the hundreds of channels offered by cable, they © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 often found they were at the mercy of just one cable company. The FCC reintroduced regulations for basic cable rates in 1992, by which time more than 56 million households (over 60 percent of the households with televisions) subscribed to a cable service. Propelled by the popularity of networks devoted to news, sports, weather, movies, and more, cable cut deeply into the viewership of network television. “Here's to the Death of Broadcast,” said Time magazine.“" Still surviving in the 2000s, however, the networks then faced the challenges of the internet. Facebook, Twitter, YouTube, and more pulled viewers from their television screens.” And then, in the 2010s, as we have discussed, network, cable, and internet sites were challenged by streaming services such as Netflix and HBO. And yet, network television is still with us. Network Television Survives In the 2020s, despite many competitors and challenges, network television has survived. Why and how? The primary reason for the survival of the networks is actually the flip side of their weakness. In an age of increasing fragmentation, niche markets, specializations, and “narrowcasting,” network television offers one of the few “mass markets” left to national and international advertisers. Take, for example, the American automobile industry. As car manufacturers introduce a new model, they are faced with the daunting task of placing ads in hundreds or even thousands of outlets, from individual sites on YouTube, Facebook, and Instagram, to a variety of cable television channels, to specialized magazines. Or they could purchase an advertisement on a network television show and be sure to reach an audience of millions. It turns out that audiences and advertisers still embrace network television. Looking back at the 2010s, New York magazine agreed. It found that “in a decade that will also be remembered as a time of great polarization, it seems only right to offer another perspective. As much as the TV landscape transformed, it’s remarkable how much didn't change at all.”“*! FIGURE 9.21 American living rooms often still circle around a television. Source: Hendrickson Photography/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The data is intriguing. In a time of “cord cutting” and binge watching on cellphones or tablets, according to Nielsen data, 96.1 percent of U.S. homes still have televisions that receive traditional TV signals via over-the-air, cable, or a broadband internet connection to a TV set. In 2011, the number was 96.7 percent, a change only of .6 percent. “Yes, the ways in which people watch shows has changed,” New York note, “but the television itself hasn't gone anywhere.” The magazine then turned its attention to the networks. Acknowledging the rise of Netflix, HBO, and other streaming services, New York also detailed the continued success of the networks at decade's end: Grey's Anatomy on ABC; NCIS on CBS; Blue Bloods on CBS; The Walking Dead on AMC; The Bachelor and Dancing With the Stars on ABC; The Real Housewives of Beverly Hills on Bravo; Bob's Burgers, Family Guy, and The Simpsons on Fox. The magazine notes, “The Simpsons will probably survive if we experience an actual zombie apocalypse.” Will the networks continue to survive in the 2020s? We take up the future of television in the next section. Key Takeaways e Sponsorship has been an enduring trend since the beginning of American television. During the 1950s, sponsorship on network television shifted from single sponsorship, in which a program was entirely supported and produced by one advertiser, to multiple sponsorship, in which advertisers bought 1- or 2-minute spots on the show. e Although no one advertiser controls the content of most television shows, sponsors can have some say in the program’s subject matter. Sponsors have withdrawn funding from shows that are deemed to have offensive or inappropriate content. e Public television was created to enhance citizenship and also to provide a television service for people in rural areas or those who could not afford to pay for a private television service. Despite its origins as a noncommercial entity, public television has increasingly had to turn to commercial sponsorship to stay afloat. Government funding for public television has declined over the years, and competition from niche cable channels and streaming has rendered its future uncertain. e Network television is another enduring trend. Between 1950 and 1970, the Big Three networks (ABC, CBS, and NBC) accounted for around 95 percent of prime-time viewing. The addition of Fox in 1986 created the Big Four. However, attempts to

create an additional major network have been unsuccessful. CBS-owned UPN and Time Warner-owned WB merged in 2006 to create the CW. Targeted at women ages 18-34, the CW consistently ranks a low fifth in the ratings. e Primary challenges to network television have included the rapid growth of cable, which grew exponentially in the 1980s and 1990s as a result of industry deregulation and the use of satellites to distribute local channels to a national audience; the growth of the internet and social media, and streaming services such as Netflix. e Despite these many challenges, network television continues to survive in the 2020s. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. 1. Does your family still own a television set? If so, when and how is it used? If not, why not? 2. Watch a network television show on the TV set or online (as long as it has commercials). How would you describe the commercials? To whom were they targeted? What commercials would you expect NOT to see sponsoring this television program? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 9 Television in the 2020s 307 9.4 The Future of Television in the 2020s Learning Objectives 1. Describe the “offspring” of television. 2. Explain the steady decline in cable television subscribers. 3. Analyze the continued success of streaming television. 4. Identify how streaming television will use data to make television more personalized. Although the television screen—can we call it a television set anymore?—still can be found in a majority of American homes, television is very different from the medium that dominated the nation in the 1950s and 1960s. What is the future of television in the 2020s? The “Babies” of Television? Some observers conceive the challenges facing television in a different way: They suggest the challenges are not competitors to television but actually the offspring of television. Network television gave birth to cable television which gave birth to streaming television which likely will give birth to other creations—but still often delivered via a screen, often the television screen. This viewpoint was front and center at a summit on the future of television hosted by Ad Age. Advertisers, of course, are crucially invested in television's future. Noting the growth of streaming, the summit suggested that streaming is not “a nail in the coffin for TV—it's TV by another name.” As TD Dixon, chief growth officer for Post Consumer Brands, said, “We can all agree that TV’s not going away, it just had a lot of babies. So, as marketers, we have to determine which are the right babies for us to focus on.” From this perspective, individual programs, networks, cable companies, and streaming services need to worry about their futures. But the future of television itself will be assured in the 2020s by its babies. The Evolution of Television: Part Il = . This video is th di Cords Will Continue to be Cut iherserles on the y television. Using the metaphor of television's offspring, we can say that one of television's babies is not faring well in the 2020s: cable television. Cord cutting—cancelling subscriptions to television brought by cable—began in the 2010s and will only quicken in the 2020s. In an article on the future of television, Forbes said, “One thing for sure is that the growth of streaming services is the downfall of traditional cable.”“* Cable offers few of the features that viewers have come to expect from television, such as watching shows on demand and paying only for what you watch. For example, non-sports viewers have been enraged for years that much

of their View in the online reader cable bill went to pay for ESPN, which they did not watch. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The numbers are startling even for an industry that has seen many ups and Diseases cae imigh ral downs. According to Emarketer, close to 7 million households cut the cord in 2020 Serene eee ae Maes ad ANN and the number of U.S. households with pay-TV subscriptions is expected to drop packages. below 50% with the trend heading steadily downward throughout the decade.“ Cable providers may find a way to survive, however. It is perhaps somewhat ironic that viewers stream television over an internet connection provided by —cable companies. For example, Xfinity, the cable arm of Comcast, supplies internet and wireless services, as well as cable, and will work to build that business further. The Verge notes, “The bottom line is that if all these companies want to be in on streaming, it means they have to slim down and abandon other parts of their business that have become dinosaurs. In many cases, that means shedding cable networks.” The 2020s will perhaps see a shift of focus by large cable peti . providers from cable television programming to enhanced internet services, a Source: Jonathan Weiss/Shutterstock.com more profitable venture in these times. Streaming: “What You Want, When You Want” — But Too Many Options? In the early days of television, a common question was “What’s on?” Magazines such as TV Guide and entire newspaper pages were devoted to detailing the television schedule. Those days are passing away. As one headline read, “Streaming was part of the future—now it’s the only future.”"""* FIGURE 9.23 Too many streaming options? zra ik ay T FE = Source: Sergey Mironov/ Shutterstock.com Forbes put it bluntly: “What sets the scene for every other change to the future of TV is the growth of streaming and on-demand services. Customers will no longer wait around for their show to air at a certain time, but instead will be able to watch what they want, when they want.” The growth in streaming services is as dramatic as the drop in cable television. In 2017, Americans were watching cable television and, on average, subscribing to one streaming service: Netflix. In the 2020s, Americans are cutting the cord and subscribing on average to three paid streaming services. Hundreds of companies are now competing to be part of those subscriptions, Forbes notes, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 from huge transnationals, such as Disney+ and HBO Max, to telenovelas (Pongalo) to horror movies (Shudder) and even content targeted at equestrians (Horse Lifestyle).*! However, what is too much when it comes to streaming services? Nearly 50% of consumers say they are frustrated by the growing number of subscription services, Forbes said. As more streaming services enter the market, consumers will have to subscribe to multiple services—and may look for another way. It is possible that streaming services will follow the path of so many other media and consolidate to offer consumers bundles. Disney+ and Hulu are showing the possibilities of such bundles. "| Want My TV" — Personalization The headline above might seem ironic to cable providers. It is an adaptation of a slogan created in the 1980s by MTV—Music Television. The slogan, "I Want My MTV," was put forth for consumers to pressure their cable companies to carry MTV as part of their packages. It was well-known enough to be incorporated into a hit song by Dire Straits. But, to the chagrin of cable companies, the ambitions of consumers are larger now. People want the entire television experience created for them. As streaming companies try not to overwhelm consumers with too many subscriptions and choices, they are also going to have to grapple with an emerging feature of television in the 2020s: Personalization.®" Streaming too often suffers from the great weakness of cable. Customers purchase a streaming service but get much content that they don't want or need. The growth in streaming has come about partly because TV can become more personalized, meaning that ultimately consumers can get exactly what they want without anything extra. In the 2020s, consumers will increasingly be able to create their own packages instead of only having a few non-relevant options. For example, a particular consumer may get to choose among horror movies for cinema and European football for sports. And consumers won't have to make these decisions on their own. All the streaming companies use data compiled from your previous choices—combined with data from others who have made similar choices—to help you find your exact viewing preferences. Netflix famously hosted a $1 million contest—in 2006—for anyone who could develop algorithms to provide them with 10 percent better predictions. Of course, with any such predictive system, based on data gathered about you, privacy

concerns will always be present. To get “my TV,” I have to let the streaming services find out about me.™ Key Takeaways e Television’s challenges can be reconceived as the “offspring” of television—network television gave birth to cable which gave birth to streaming. e Cable television will continue to decline as viewers “cut the cord.” e Streaming television will add to its successes but with more competitors entering the arena. e Television will become more personalized as streaming services learn to suggest the shows you want. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 1. We said that network television gave birth to cable television which gave birth to streaming television which likely will give birth to other creations. What do you think might follow streaming in the future of television? 2. Summarize the reasons that people might want to cut the cord to cable television. 3. How many streaming services do you subscribe to and why? 4. What would personalized TV look like for you? 9.5 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 1 a. What were some of the technological developments that paved the way for the evolution of television? b. What factors contributed to the dominance of electronic television over mechanical television? c. What were the characteristics of "the Golden Age of Television"? d. How does streaming continue but also disrupt the technological development of television? 2. Questions for Section 2 a. What cultural factors influenced television programming between 1950 and 2020? b. How did television influence culture between 1950 and 2020? c. What decade has been called another "Golden Age of Television"? d. Why do some observers say the 2010s changed television forever? 3. Questions for Section 3 a. How can corporate sponsors influence television programming? b. What factors have influenced the decline of the major networks since 1970? How have the networks adapted to changes in the industry? c. What factors have influenced public broadcasting in the United States? d. How does cable television differ from network television? How has streaming disrupted cable? 4. Questions for Section 4 a. What are the "offspring" of television? b. Why is cable television in decline in the 2020s? c. Why has streaming been so successful as cable television declines? d. How will television become more "personalized"? Critical Thinking Questions 1. Do television programs just reflect cultural and social change, or do they influence it? 2. Television audiences are becoming increasingly fragmented as a result of competition from cable and satellite companies and non-television delivery systems such as the internet. What are the potential social implications of this trend? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 9 Television in the 2020s 3. How can broadcast networks compete against streaming services in the 2020s? 4. Critics frequently blame television for troubles in society, from levels of violence and aggression in children to the political polarization of the 2020s. Do television broadcasters have a social responsibility to their viewers in the 2020s, and if so, how can they fulfill it? 5. Supporters of public television argue that it serves a valuable role in the community, whereas opponents believe it is outdated. Is public television still relevant in today's society, or should funding be cut completely? Career Connection Many people working in television grew up in its earlier decades, which we have covered in this chapter. Think about how those people experience television and then think about how your own experience is different. Then consider the following prompts: e Compose a paragraph for a cover letter in which you "nicely" point out how different the television experience is for your generation. e Compose a second paragraph in which you suggest how your own experience of television might benefit the company for which you would like to work. Endnotes . Blake Morgan, "What's Coming in the Future of TV?" Forbes, November 2, 2020, https://www.forbes.con/sites/ blakemorgan/2020/1 1/02/whatscoming-in-the-future-of-tv/? sh=3c316c69fd1e . Alison Herman, "How We (Actually) Watched TV in 2020," The Ringer, December 21, 2020, https:// www.theringer.com/tv/2020/12/ 21/22192430/tv-in-2020-comfort-television-pandemic. . "Visionary Period, 1880's Through 1920's," Federal Communications Commission, November 21, 2005, http://www.fcc.gov/omd/history/tv/ 1880-1929.html. . Lenox Lohr, Television Broadcasting (New York: McGraw Hill, 1940). . Library, Lone Star College: Kinwood, "American Cultural History 1930-1939," http://kclibrary.lonestar.edu/decade30.html. . John Klooster, Icons of Invention: The Makers of the Modern World from Gutenberg to Gates (Santa Barbara, CA: ABC-CLIO, 2009), 442. . World Book Encyclopedia (2003), s.v. "Television." . William Boddy, "The Seven Dwarfs and the Money Grubbers," in Logics of Television: Essays in Cultural Criticism, ed. Patricia Mellencamp (Bloomington, IN: Indiana University Press, 1990), 98-116. . Brian Stelter, "Crystal-Clear, Maybe Mesmerizing," New York Times, May 23, 2010, http://www.nytimes.com/2010/05/24/business/media/ 24def.html. . "Age of Online Streaming Services: Then & Now,"

24FramesDigital, March 9, 2021, https:/ Awww.24framesdigital.com/History-of-Online-StreamingServices.html. . "How Television Changed the World," TheFoxMagazine, July 13, 2020, https://thefoxmagazine.com/ technology/how-television-has-changed-theworld/. . Stephanie Coontz, "'Leave It to Beaver' and 'Ozzie and Harriet': American Families in the 1950s," in The Way We Never Were: American Families and the Nostalgia Trip (New York: BasicBooks, 1992), 28. . Stephanie Cooniz, "'Leave It to Beaver' and 'Ozzie and Harriet': American Families in the 1950s," in The Way We Never Were: American Families and the Nostalgia Trip (New York: BasicBooks, 1992), 28. . Michael J. Friedman, "'See It Now': Murrow vs. McCarthy," in Edward R. Murrow: Journalism at Its Best, publication of U.S. Department of State, June 1, 2008, http:// www.america.gov/st/democracyhr-english/2008/ June/20080601 110244eaifas8.602542e-02.html. . "How 'All in the Family' Changed American TV Forever," The Atlantic, March 2021. https:// www.theatlantic.com/politics/archive/2021/03/howall-family-changed-american-tv-forever/618353/. . Horace Newcomb, ed., Encyclopedia of Television (New York: Fitzroy Dearborn, 2004), 389. . The O'Reilly Factor, "Is Black Entertainment Television Taking a Disturbing Turn?" Fox News, May 26, 2004, http:// www.foxnews.com/story/ 0,2933, 120993,00.htmI. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. Morgan McMillan, "A Brief History of Black Entertainment Television," The Edge, November 5, 2020, https:/Awww.theedgesusu.co.uk/ features/ 2020/1 1/05/a-brief-history-of-black-entertainment-television/. "Television in the 1990s," Mental Itch, April 2020, https://mentalitch.com/ elevision-in-the-1990s/. Marc Gunther, "The Extinction of Mass Culture, CNN Money, July 12, 2006, http://archive.fortune.com/2006/07/1 1/news/economy/ pluggedin_gunther.fortune/index.htm. ayleigh Roberts, "25 Shows from the 2000s Worth Bingeing All Over Again," Cosmopolitan, August 11, 2020, https://www.cosmopolitan.com/ entertainment/ tv/a335321 49/best-2000s-tv-shows/. Sarah Hughes, "How a TV Revolution Swept the 2010s," BBC, December 12, 2019, https:// www.bbc.com/culture/article/20191212-how-a-tv-revoution-swept-the-2010s. Jen Chaney, "How Much Has Television Really Changed This Decade," New York, December 20, 2019, https:// www.vulture.com/2019/12/howmuch-has-tv-changed-this-

decade.html. "Why TV Remains the Most Effective Advertising Today," ThinkBoxTV, November 18, 2020, https://www.thinkbox.tv/news-and-opinion/newsroom/why-tv-remains-the-worlds-most-effective-advertising/. Horace Newcomb, ed., Encyclopedia of Television (New York: Fitzroy Dearborn, 2004), 2170. Advertising Age, “Speak Up About Talk Shows,” November 27, 1995, http://adage.com/article?article_id=84233. William Spain, “Advertisers Deserting Fox News’ Glenn Beck,” MarketWatch, August 14, 2009, http://www.marketwatch.corm/story/advertisersdeserting-fox-news-glenn-beck-2009-08-14. Brian Steinberg, "Tucker Carlson Is Losing More Sponsors. But Is Fox News Losing Ad Cash?," Variety, June 12, 2020, https://variety.com/ 2020/tv/news/tucker-carlson-fox-news-tv-advertising-1234632961/. Jacob Siegal, "Netflix boss explains why the streaming service will never have commercials," BGR, September 8, 2020, https://bgr.com/entertainment/netflix-ads-why-no-commercials-cheap-tier-5869229/. Jacob Siegal, "Netflix boss explains why the streaming service will never have commercials," BGR, September 8, 2020, https://bgr.com/entertainment/netflix-ads-why-no-commercials-cheap-tier-5869229/. Sarah Perez, "Netflix is still saying ‘no’ to ads," TechCrunch, January 22, 2020, https://techcrunch.com/2020/01/22/nettlix-is-still-saying-no-toads/. Michael P. McCauley, Public Broadcasting and the Public Interest (Armonk, NY: M.E. Sharpe, 2008), 239. Matea Gold, “Marketing Tie-ins Finding Their Way to PBS Sponsors,” Baltimore Sun, October 23, 2006, http://articles.baltimoresun.com/ 2006- 10-23/features/0610230151_1_pbs-corporate-underwriters-publictelevision. Brian Stelter, “PBS to Shorten Time Commitments for Sponsorships,” New York Times, May 7, 2009, http://www.nytimes.com/2009/05/08/business/ media/O8adco.html. Charles McGrath, “Is PBS Still Necessary?” New York Times, February 17, 2008, http://www.nytimes.com/2008/02/1 7/arts/television/17mcgr.html. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

312 36. 37. 38. 39. 40. 41. 42. 43. 44. Understanding Media and Culture in the 2020s Elizabeth Jensen, "PBS Showed TV the Future. But What Does Its Own Look Like?" The New York Times, October T3; 2020, https://www.nytimes.com/2020/10/13/arts/television/pbsfuture.html. James Poniewozik, “Here’s to the Death of Broadcast,” Time, March 26, 2009, http://www.time.com/time/magazine/article/ 0,9171,1887840,00.html. "The CW," CW, May 1, 2021, https://www.cwtv.com/. https://www.forbes.com/sites/markhughes/201 5/03/2 1/the-millennialtrends-that-are-killing-cable/#475b94682293. James Poniewozik, “Here’s to the Death of Broadcast,” Time, March 26, 2009, http://www.time.com/time/magazine/article/ 0,9171,1887840,00.html. James Poniewozil 2009, 0,9171,1887840,00.html. Robert Bianco, “The Decade in Television: Cable, the Internet Become Players,” USA Today, December 29, 2009, http://www.usatoday.com/life/ television/news/2009-12-28-decadeTV28_CV_N.htm. Jen Chaney, "How Much Has Television Really Changed This Decade," New York, December 20, 2019, https://www.vulture.com/2019/ 12/how-much-has-tv-changed-this-decade.html. "The Future of TV, According to Four Marketers," AdAge, November 9, 2020, https://adage.com/article/cadent/future-tv-according-four-marketers/2292556. “Here’s to the Death of Broadcast,” Time, March 26, http://www.time.com/time/magazine/article/ © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 45. 46. 47. 48. 49. 50. D. Blake Morgan, "What's the Future of TV?" Forbes, November 2, 2020, https://www.forbes.com/sites/blakemorgan/2020/1 1/02/whats-comingin-the-future-of-tv/?sh=567 1367dfd1e. Stephen Silver, "Cable TV Is Dying," National Interest, September 22, 2020, https://nationalinterest.org/blog/techland/cable-tv-dying-cord-cuting-year-seen-exceeding-6-million- 169377. Julia Alexander, "Streaming was part of the future — Now it's the only uture," The Verge, October 28, 2020, https://www.theverge.com/ 21536842/streaming-disney-hbo-max-peacock-cbs-all-access-warnermedia-viacom-nbcuniversal. Julia Alexander, "Streaming was part of the future — Now it's the only uture," The Verge, October 28, 2020, https://www.theverge.com/ 21536842/streaming-disney-hbo-max-peacock-cbs-all-access-warnermedia-viacom-nbcuniversal. Blake Morgan, "What's the Future of TV?" Forbes, November 2, 2020, https://www.forbes.com/sites/blakemorgan/2020/1 1/02/whats-comingin-

the-future-of-tv/?sh=567 1367dfd1e. Tomoko Yokoi, "Getting Started In Hyper Personalization," Forbes, March 2, 2021, https://www.forbes.com/sites/tomokoyokoi/2021/03/02/gettingstarted-in-hyper-personalization/?sh=485086042b4d. Tomoko Yokoi, "Getting Started In Hyper Personalization," Forbes, March 2, 2021, https:/Awww.forbes.com/sites/tomokoyokoi/2021/03/02/gettingstarted-in-hyper-personalization/?sh=485086042b4d.

CHAPTER 10 Electronic Games in the 2020s 10.1 Games for a Pandemic and PostPandemic World Around the world, people began the 2020s in isolation and quarantine during the COVID-19 pandemic. Often forbidden to even step outside their homes, many of FIGURE 10.1 ‘ 3 : 2 : Video games have come a long way as an these people found entertainment and distraction—with electronic games. industry Called “video games’ in the early years, electronic games or egames proved themselves to be a significant aspect of media and culture during this most crucial time. Gaming “skyrocketed during the pandemic,” the BBC noted, “reaching people whod play every now and then, or even those who had previously snubbed it entirely.” One survey found that four out of five consumers played video games during the pandemic.” And people found more than just distraction. “In this age of long-haul social distancing and mental-health strains, gamers have long had a tool that's now bringing some relief to those whove never picked up a controller before,” the BBC noted. “The explosive growth of gaming during the pandemic has shown that many have found a new outlet for much-needed connection in isolation.” Source: sezer66/Shutterstock.com Video games have come a long way from using a simple joystick to guide Pac-Man on his mission to find food and avoid ghosts. Long criticized for taking kids out of the backyard and into a sedentary spot in front of the television, many video games have circled back to their simpler origins and, in doing so, have made players more active. The logistics of video games continue to change, and as they do, gaming has begun to intersect with every other part of culture. Players can learn how to “perform” their favorite songs with Guitar Hero and Rock Band. Product placement akin to what is seen in movies and on television is equally prevalent in video games such as the popular Forza Motorsport or FIFA series. As the internet allows for players across the world to participate simultaneously, video games have the potential to one day look like competitive reality shows.” Arguably, video games even hold a place in the art world, with the increasing complexity of animation and story lines.” Electronic games have become ubiquitous in modern culture. Understanding them as a medium allows a fuller understanding of their implications in the realms of entertainment, information, and communication. Studying their history reveals new perspectives on the ways video games

have affected mainstream culture. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 10.2 A History of Electronic Games Learning Objectives 1. Trace the evolution of video games to electronic games. 2. Identify the differences between decades as games moved from the arcade to the home. 8. Understand the dynamics of the “console wars” that drove electronic games development. FIGURE 10.2 Tennis for Two was a rudimentary game designed to entertain visitors to the Brookhaven National Laboratory. Source: Courtesy of Brookhaven National Laboratory The precursors to modern video games were created as early as the 1950s. They would not merit a glance from a young person in the 2020s. In 1952 a computer simulation of tic-tac-toe was developed for EDSAC, one of the first storedinformation computers, and in 1958 a game called Tennis for Two was developed at Brookhaven National Laboratory as a way to entertain people coming through the laboratory on tours.“ These games were exceedingly “low tech,” but their novelty enthralled users and introduced the basic elements of the cultural video game experience. Tennis for Two created an interface in which anyone with basic motor skills could use a complex computer. In these years before personal computers, the first video games thus really functioned as a key form of media by essentially providing the experience of computer technology to many people for the first time. As video games evolved, their role as a form of media grew as well and they have moved from simple tools that made computing technology understandable to forms of media that can immerse people in compelling stories and also communicate cultural values and human relationships. Let's trace the evolution. © A Brief History of Video Games This short TedEd talk discusses the history of video games. Paay A BRIEF Æ HISTORY E OFUIDEDO GAMES P, 55 View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 10 Electronic Games in the 2020s The 1970s: From MIT to Arcades The 1970s saw the rise of video games as a cultural phenomenon. A 1972 article in Rolling Stone describes the early days of computer gaming: “Reliably, at any nighttime moment (i.e. non-business hours) in North America hundreds of computer technicians are effectively out of their bodies, locked in life-or-death space combat computer-projected onto cathode ray tube display screens, for hours at a time, ruining their eyes, numbing their fingers in frenzied mashing of control buttons, joyously slaying their friend and wasting their employers’ valuable computer time. Something basic is going on.”" game. This scene was describing Spacewar!, a game developed in the 1960s at the Massachusetts Institute of Technology (MIT) that spread to other college campuses and computing centers. In the early 1970s, very few people owned computers. Most computer users worked or studied at university, business, or government facilities. Those with access to computers were quick to utilize them for gaming purposes. It did not take long, however, for tech people to recognize the entertainment (and economic) potential of games. The first coin-operated arcade game was modeled on Spacewar! It was called Computer Space, and it fared poorly among the general public because of its difficult controls. In 1972, Pong, the table-tennis simulator that has come to symbolize early computer games, was created by the fledgling company Atari, and it was immediately successful. Pong was initially placed in bars with pinball machines and other games of chance, but as video games grew in popularity, they were placed in any establishment that would take them. By the end of the 1970s, so many video arcades were being built that some towns passed zoning laws limiting them.” The end of the 1970s confirmed the global cultural phenomenon of video games. Space Invaders was an international phenomenon that exceeded all expectations. In Japan, the game was so popular that it caused a national coin shortage. Games like Space Invaders illustrate both the effect of arcade games and their influence on international culture. In two different countries on opposite sides of the globe, Japanese and American teenagers, although they could not speak to one another, were having the same experiences thanks to a video game. The 1980s: From the Arcade to the Home The first video game console designed for the home actually got started in the

early 1970s. The Magnavox Odyssey, created in 1972, was based on prototypes built by Ralph Behr in the late 1960s. This system included a Pong-type game, and when the arcade version of Pong became popular, the Odyssey began to sell well. Atari, which was making arcade games at the time, decided to produce a home version of Pong and released it in 1974. Although this system could only play one game, its graphics and controls were superior to the Odyssey, and it was sold through a major department store, Sears. Because of these advantages, the Atari home version of Pong sold well, and a host of other companies began producing and selling their own versions of Pong." In the late 1970s, a major step forward in the evolution of home video games was the development of game cartridges that stored the games and could be interchanged in the console. With this technology, users were no longer limited to a set number of games, leading many video game console makers to switch their emphasis to producing games. Several groups, such as Magnavox, Coleco, and Fairchild, released versions of cartridge-type consoles, but Atari's 2600 console had the upper hand because of the company's work on arcade games. Atari capitalized off of its arcade successes by releasing games that were well known to a public that was frequenting arcades. The © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. FIGURE 10.3 Space Invaders was an early, successful arcade 315 Source: MicroOne/Shutterstock.com arcade game A coin-operated video game placed in public establishments. Atari The video game company that was responsible for the arcade game Pong and that led the home console market in the 1970s and 1980s. home console A video game system designed to be attached to a television to simulate arcade video games. game cartridges Interchangeable cartridges containing video games for use in home consoles.

FIGURE 10.4 popularity of games such as Space Invaders and Pac-Man made the Atari 2600 a successful system. The late 1970s also saw the birth of companies such as Activision, which developed third-party games for the Atari 2600." The birth of the home computer market in the late 1970s paralleled the emerPong was an early, successful home video gence of video game consoles. The first computer designed and sold for the home game, modeled on ping pong. Source: Grenar/Shutterstock.com video game crash of 1983 The economic failure of the video game industry in 1983, caused by an oversupply of games and waning demand. consumer was the Altair. It was first sold in 1975, several years after video game consoles had been selling, and it sold mainly to a hobbyist market. During this period, people such as Steve Jobs, the founder of Apple, were building computers by hand and selling them to get their start-up businesses going. In 1977, three important computers—Radio Shacks TRS-80, the Commodore PET, and the Apple II—were produced and began selling to the home market." The personal computers all allowed for the development of more complex games. Designers of games such as Mystery House, developed in 1979 for the Apple II, and Rogue, developed in 1980 and played on IBM PCs, used the processing power of early home computers to develop video games that had extended plots and story lines. In these games, players moved through landscapes composed of basic graphics, solving problems and working through an involved narrative. The development of video games for the personal computer platform expanded the ability of video games to act as media by allowing complex stories to be told and new forms of interaction to take place between players. The 1980s: From the Home to the Crash to Super Mario The enthusiasm and promise of the early 1980s did not last long. Atari's success in the home console market had been due in large part to its ownership of already-popular arcade games and the large number of game cartridges available for the system. These strengths, however, eventually proved detrimental to the company and led to what is now known as the video game crash of 1983. Atari bet heavily on its past successes with popular arcade games by releasing Pac-Man for the Atari 2600, However, Pac-Man was a successful arcade game—that did not translate well to the home console, leading to

disappointed consumers and lower-than-expected sales. Additionally, Atari produced 10 million of the lackluster Pac-Man games on its first run, despite the fact that total active consoles were only estimated at 10 million. Similar mistakes were made with a game based on the movie E.T.: The Extra-Terrestrial—which has gained notoriety as one of the worst games in Atari's history. It was not received well at all by consumers despite the success of the movie, and Atari had again bet heavily on its success. Piles of unsold E.T. game cartridges were reportedly buried in the New Mexico desert under a veil of secrecy." As retail outlets became increasingly wary of home console failures, they began stocking fewer games on shelves. This action, combined with an increasing number of companies producing games, led to overproduction and a resulting fallout in the video game market in 1983. Many smaller game developers did not have the capacity to withstand this downturn and went out of business. Although Coleco and Atari were able to make it through the crash, neither company regained its former share of the video game market. It was not until 1985 that the video game market picked up again." Nintendo, a Japanese card and novelty producer that had begun to produce electronic games in the 1970s, helped the industry recover. It had been responsible for successful arcade games such as Donkey Kong in the early 1980s. Its first home console, developed in 1984 for sale in Japan, tried to succeed where Atari had failed. The Nintendo system used newer, better microchips, bought in large quantities, to ensure high-quality graphics at a price consumers could afford. Keeping console prices low meant Nintendo had to rely on games for most of its profits and maintain control of © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 game production. This was something Atari had failed to do, which had led to a glut of low-priced games that caused the crash of 1983. Nintendo got around this problem with proprietary circuits that would not allow unlicensed games to be played on the console. This allowed Nintendo to dominate the home video game market through the end of the decade, when one-third of homes in the United States had a Nintendo system." FIGURE 10.5 Pac-Man was enshrined in the Museum of Modern Art. Source: canyalcin/ Shutterstock.com Nintendo introduced its Nintendo Entertainment System (NES) in the United States in 1985. The game Super Mario Brothers, released with the system, was also a landmark in video game development. The game employed a narrative in the same manner as more complicated computer games, but its controls were accessible and its objectives simple. The game appealed to a younger demographic, generally boys in the 8-14 range, different from the one targeted by Atari." Its designer, Shigeru Miyamoto, looked to mimic the experiences of child- FIGURE 10.6 hood adventures, creating a fantasy world not based on previous models of The Super Mario character went far beyond the science fiction or other literary genres!" Super Mario Brothers also gave Nin- game console. tendo an iconic character who has been used in numerous other games, television shows, and even a movie. The development of this type of character and fantasy world became the norm for video game makers. Games such as The Legend of Zelda became franchises with film and television possibilities rather than simply one-off games. Other software companies tried to compete in the home console market in the mid-1980s. Atari released the 2600jr and the 7800 in 1986 after Nintendo's success, but the consoles could not compete with Nintendo. The Sega Corporation, which had been involved with arcade video game production, released its Sega s jg Master System in 1986. Although the system had more graphics possibilities than Source: Barone Firenze/Shutterstock.com the NES, Sega failed to make a dent in Nintendo's market share until the early 1990s, with the release of Sega Genesis."*! But the combined efforts of all these home consoles took its toll on video arcades. Even by 1983, arcade revenues had fallen to a 3-year low. By 1989, museums were already putting on exhibitions of early arcade games that included ones from the early 1980s. Although newer games

continued to come out on arcade platforms, they could not compete with the home console market and never achieved their previous successes from the early 1980s. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 10.7 A Sega console and games. first-person shooter A video game genre developed in the 1990s that puts the player in the perspective of a character who primarily uses guns to defeat enemies. Source: Brenda Rocha - Blossom/Shutterstock.com The 1990s: Console Wars, Computer Games—and Game Boy Nintendos dominance of the home console market throughout the late 1980s allowed it to build a large library of games for use on the NES. This also proved to be a weakness, however, because Nintendo was reluctant to improve or change its system for fear of making its game library obsolete. Technology had changed in the years since the introduction of the NES, and companies such as NEC and Sega were ready to challenge Nintendo with 16-bit systems."*! The Sega Master System had failed to challenge the NES, but with the release of its 16-bit system, Sega Genesis, the company pursued a new marketing strategy. Whereas Nintendo targeted 8- to 14-year-olds, Sega's marketing plan targeted 15- to 17-year olds, making games that were more mature and advertising during programs such as the MTV Video Music Awards. The campaign successfully branded Sega as a cooler version of Nintendo and moved mainstream video games into a more mature arena. Nintendo responded to the Sega Genesis with its own 16-bit system, the Super NES, and began creating more mature games as well. Games such as Sega's Mortal Kombat and Nintendos Street Fighter competed to raise the level of violence possible in a video game. Sega's advertisements even suggested that its game was better because of its more violent possibilities." pl? By 1994, companies such as 3DO, with its 32-bit system, and Atari, with its 64-bit Jaguar, attempted to get in on the home console market but failed to use effective marketing strategies to back up their products. Both systems fell out of production before the end of the decade. Sega, fearing that its system would become obsolete, released the 32-bit Saturn system in 1995. The system was rushed into production and did not have enough games available to ensure its success." Sony stepped in with its PlayStation console at a time when Segas Saturn was floundering and before Nintendo's 64-bit system had been released. This system targeted an even older demographic of 14to 24-year-olds and made a large effect on the market; by March of 2007, Sony had sold 102 million PlayStations." Computer games had avid players, but they were still a niche

market in the early 1990s. An important step in the mainstream acceptance of personal computer games was the development of the first-person shooter genre. First popularized by the 1992 game Wolfenstein 3D, these games put the player in the character's perspective, making it seem as if the player were firing weapons and being attacked. Doom, released in 1993, and Quake, released in 1996, used the increased processing power of personal computers to create vivid three-dimensional worlds that were impossible to fully replicate on video game consoles of the era. These games pushed realism to new heights and began attracting public attention for their graphic violence. Another trend was reaching out to audiences outside of the video-game-playing community. Myst, an adventure game where the player walked around an island solving a mystery, drove sales of CD-ROM drives for computers. Myst, its sequel Riven, and other nonviolent games such as SimCity actually outsold Doom and Quake in the 1990s." These nonviolent games appealed to people who did not generally play video games, increasing the form's audience and expanding the types of information that video games put across. A major advance in game technology came with the increase in internet use by the general public in the 1990s. A major feature of Doom was the ability to use multiplayer gaming through the internet. Strategy games such as Command and Conquer and Total Annihilation also included options where players could play each other over the internet." These games used the internet as their platform, creating a space where individuals could play the game while socially interacting with one another. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 10 Electronic Games in the 2020s 319 Asmall counter trend to consoles and computer games: the development of portable game sys- FIGURE 10.8 tems. Handheld games had been in use since the 1970s, and a system with interchangeable Game Boy allowed for mobile cartridges had even been sold in the early 1980s. Nintendo released the Game Boy in 1989, using the gaming. same principles that made the NES dominate the handheld market throughout the 1990s. The Game Boy was released with the game Tetris, using the game's popularity to drive purchases of the unit. The unit's simple design meant users could get 20 hours of playing time on a set of batteries, and this basic design was left essentially unaltered for most of the decade. More advanced handheld systems, such as the Atari Lynx and Sega Game Gear, could not compete with the Game Boy despite their superior graphics and color displays.”” Despite using technology almost a decade old, the Game Boy accounted for 30 percent of Nintendo of America’s overall revenues at the end of the 1990s. The 2000s: Playstation versus Xbox versus Source: Lenscap Photography/ Game Cube—and the Cellphone Shuterstockoom By the 2000s, video games were firmly established in American culture and three huge corporations had moved into the market: Sony, Microsoft, and Nintendo. Sega was doomed. A major problem for Segas Dreamcast was Sony's release of the PlayStation 2 (PS2) in 2000. The PS2 could function as a DVD player, expanding the role of the console into an entertainment device that did more than play video games. This console was incredibly successful, enjoying a long production run, with more than 106 million units sold worldwide by the end of the decade.”™! Sega could not keep up. The features of its new Sega Dreamcast were not enough to save the brand and Sega discontinued production in 2001, leaving the console market entirely. But the market was exploding and in 2001 two major consoles were released to compete with the PS2: Microsoft's Xbox and the Nintendo GameCube. The Xbox was an attempt by Microsoft to enter the market with a console that expanded on the functions of other game consoles. The unit had features similar to a PC, including a hard drive and an ethernet port for online play through its service, Xbox Live. The popularity of the first-person shooter game Halo, an Xbox exclusive release, boosted sales as well. Nintendo’s GameCube did not offer DVD playback capabilities,

choosing instead to focus on gaming functions. Both of these consoles sold millions of units but did not come close to the sales of the PS2. The release of Microsoft's Xbox 360 in 2005 increased the competition. The FIGURE 10.9 Xbox 360 featured expanded media capabilities and integrated access to Xbox XBox was a new player in the world of gaming. Live, the online gaming service. Sony's PlayStation 3 (PS3) was released in 2006. It also featured enhanced online access as well as expanded multimedia functions, with the additional capacity to play Blu-ray discs. Nintendo released the Wii at the same time. This console featured a motion-sensitive controller that departed from previous controllers and focused on accessible, often family-oriented games. This combination successfully brought in large numbers of new game players, including many older adults.™ But throughout the 2010s, Nintendo and Sony began to dominate the market, with Sony's PlayStation brand achieving bestselling status. XBOX LIVE GOLD montH | MEMBERSHIP Competition also extended to the portable game market. Nintendo continued its control of the handheld game market into the 2000s with the 2001 release of the Game Boy Advance. Nintendo released the Nintendo DS, a handheld console that featured two screens and Wi-Fi capabilities for online gaming. And Sony’s PlayStation Portable (PSP) was released the following year and featured Wi-Fi capabilities as well as a flexible platform that could be used to play other media such as MP3s.”"! Source: urbanbuzz/Shutterstock.com However, one additional innovation in mobile gaming occurred in 2003: Cellphones were becoming more common and Nokia placed electronic games in its Nokia N-Gage, a combination © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 of a game console and mobile phone. The technology was crude and the product line was discontinued in 2005, but the idea of playing games on phones had been introduced.” Apple quickly incorporated mobile phone games in its iPhones. In 2008 and 2009 alone, iPhone games generated $615 million in revenue.”” It was the beginning of a decline for handheld games. The 2010s: A Focus on the Games—and ESports As the technology of electronic game consoles continued to improve incremenFIGURE 10.10 tally, the biggest advance in electronic games throughout the 2010s was in the Grand Theft Auto became on of the largest money makers in the gaming industry. games themselves. Games became bigger, more detailed, and vastly more expensive to produce. Studios became devoted to successful titles and spent hundreds of millions to produce games like Grand Theft Auto V and Fortnite. The profits for successful games can be in the billions. For example, millions of players tuned in to watch a virtual asteroid destroy the map of Epic Games’ popular online battle game, Fortnite. The game earned $2.4 billion in 2018. Grand Theft Auto Vhas made more than $6 billion during its run, making it then the most valuable entertainment title in history." Another important development in electronic games came with Twitch, an p online video streaming service. Sports, such as the FIFA franchise, had been a sigSource: Stefano Chiacchiarini '74/ Shutterstock.com nificant factor throughout the competition among consoles. But Twitch, particularly after being acquired by Amazon in 2014, brought about a large growth of eSports. Twitch allows participants to watch as well as play electronic games. Thirty-six million viewers watched the League of Legends World Championship, surpassing viewership of some of the most popular athletic events in the world.”! And though smartphones and tablets increasingly became popular as gaming platforms, Nintendo introduced the Switch, a hybrid that blends mobile and console experiences. The system allows players to take games like Legend of Zelda and Super Mario with them wherever they go. The 2020s, which started with the quarantines of the pandemic, have seen their own advances in electronic games that we will explore in the next sections.” Key Takeaways e Ina time before personal computers, early video games allowed the general public to access computer technology, often for the first time. The first video games

functioned early on as a form of media by essentially disseminating the experience of computer technology to those without access to it. e From the 1970s to the 2020s, the original “video games” changed from arcade entertainment to home entertainment. e Much of the development of electronic games has been driven by competition among game consoles produced by huge transnational corporations: Sony, Microsoft, and Nintendo. e A new generation of games now cost millions of dollars to produce but can earn billions in revenue.
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 10 Electronic Games in the 2020s Exercises People who do not play electronic games can be baffled by their popularity. People who do play electronic games cannot imagine their time without them. Consider the following questions: e Do you play electronic games? Why or why not? e What do you think is the main appeal of electronic games? 10.3 The Role of Electronic Games in American Culture Learning Objectives 1. Identify the cultural controversies that have arisen around electronic games. 2. Analyze the issues surrounding violence and electronic games. 8. Discuss the effects of video game addiction. 4. Examine the gender issues surrounding video games. In their relatively short history, electronic games have become entwined with many of the most vexing questions in American cultural life. Some of this controversy stems from the power of the games themselves. The increasing realism and compelling storylines can create powerful, immersive experiences. And as the games seek to remain modern and topical, they draw upon—and depict—current controversies and issues. And, just as society has tried to place ratings on music and movies, society has also tried to rate video games. In some ways, the ratings are a tribute to the influential role in electronic games culture." Let's look at some of the issues. Do Violent Video Games Cause Violence? Violence in video games has been controversial from their earliest days. Death Race, an arcade game released in 1976, encouraged drivers to run over stick figures, which then turned into Xs. Although the programmers claimed that the stick figures were not human, the early game was controversial, making national news on the television talk show Donahue and the television news magazine 60 Minutes. Video games, regardless of their realism or lack thereof, had added a new potential to the world of games and entertainment: the ability to simulate murder. Two decades later, as companies sought to expand their markets to target older demographics in the 1990s, they used the enhanced realism of video games to produce increasingly violent games. A great deal of controversy exists over the influence of this kind of violence if it becomes available to younger children. There are many stories of real-life violent acts that seem to involve video games. The 1999 Columbine High School massacre was quickly linked to the teenage perpetrators' enthusiasm for video games. The families of Columbine victims brought a lawsuit against 25 video game

companies, claiming that if the games had not existed, the massacre would not have happened." In 2008, a 17-year-old boy shot his parents after they took away his video game system, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 321 Death Race A 1978 arcade game that drew protest over its depiction of violence. Columbine High School massacre The 1999 high school shooting that many people connected with the first-person shooter genre of video games.

 killing his mother. Also in 2008, when 6 teens were arrested for attempted carjacking and robbery, they stated that they were reenacting scenes from Grand Theft Auto. FIGURE 10.11 Video games became controversial for their violent content. Source: Michael Warwick/ Shutterstock.com Entertainment Software Rating lets will not sell games with an AO rating. Indeed, there is no shortage of news stories that involve young men committing crimes who had an obsession with video games. The controversy has not been resolved. Do games cause disturbed young people? Or do disturbed young people simply play the games? Many studies have looked into the issue. Some studies have linked aggression to video games. However, critics take issue. They point out that people who enact video-game-related crimes already have psychopathic tendencies; the results of such research studies, they say, are correlational rather than causational—a naturally violent person is drawn to play violent video games. Other critics point out that violent games are designed for adults, just as violent movies are, and that parents should enforce stricter standards for their children. The problem of children's access to these violent games is a large and complex one. Can ratings help? Video games present difficult issues for those who create the ratings. One problem is the inconsistency that seems to exist in rating video games and movies. Movies with violence or sexual themes are rated either R or NC-17. Filmmakers prefer the R rating over the NC-17 rating because NC-17 ratings hurt box office sales, and they will often heavily edit films to remove overly graphic content. It is different with games. The Entertainment Software Rating Board (ESRB), rates video games. The two most restrictive ratings the ESRB has put forth are "M" (for Mature; 17 and older; "may contain mature sexual themes, more intense violence, and/or strong language") and "AO" (for Adults Only; 18 and up; "may include graphic depictions of sex and/or violence'). If this rating system were applied to movies, a great deal of movies now rated R would be labeled AO. An AO label can have a devastating effect on game sales; in fact, many retail outB°! This creates a situation where a video game with a Board (ESRB) sexual or violent scene as graphic as the ones seen in R-rated movies is difficult to purchase, The organization that whereas a pornographic magazine can be bought at many convenience stores. This issue

reveals a creates ratings for video unique aspect of video games. Although many of them are designed for adults, the distribution sysgame: tem and culture surrounding video games is still largely youth-oriented. As we enter the 2020s, after almost 50 years of video games, there are still no clear-cut answers on the relationship between video games and violence." But the issue will not go away. (m) The Debate Behind Video Game Violence This in-depth CNBC video reports on the debate surrounding video games and violence. NA CNBC l | THE IMPACT "H OF VIOLENT VIDEO GAMES View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 10 Electronic Games in the 2020s 323 Are Video Games Addicting? Another controversial issue is the problem of possible video game addiction. This problem is not new, but it has become more prevalent. In the early 1990s, many stories surfaced of individuals dropping out of college or getting divorced because of addiction to games." In addition, heavy video gaming, much like heavy computer use in an office setting, can result in painful repetitive stress injuries. Even worse are the rare, but serious, cases of death resulting from video game overuse. In the early 1980s, two deaths were linked to the video game Berzerk. The players, both in their late teens, suffered fatal heart attacks while struggling to achieve top scores."" Health organizations are split. The World Health Organization added “gaming disorder” to the video game overuse 2018 version of its medical reference book, International Classification of Diseases. But the Ameri- The term used in lieu of can Psychiatry Association's manual, the DSM-5, did not“ The American Medical Association “video game addiction” by (AMA) too has not created an official diagnosis of video game addiction, citing the lack of long-term heal n research. However, the AMA uses the term “video game overuse’ to describe video game use that reseercdh e can tcicd © begins to affect other aspects of an individual's life, such as relationships and health. Studies have determine the correct found that socially marginalized people have more of a tendency to overuse games, especially classification online role-playing games like World of Warcraft. Other studies have found that patterns of time usage and social dysfunction in players who overuse games are similar to those of other addictive disorders.“ Groups such as Online Gamers Anonymous have not waited for the AMA. FIGURE 10.12 They have developed a 12-step program similar to that of Alcoholics Anonymous Video game use can become an obsession with to help gamers deal with problems relating to game overuse. This group is run by some people. former online gamers and family members of those affected by heavy game use.“” The issue of video game addiction has become a larger one because of the ubiquity of video games and internet technology. In countries that have a heavily wired infrastructure, such as South Korea, the problem is even bigger. In 2010, excessive game use was problematic enough that the South Korean government imposed an online gaming curfew for people under the age of 18 that would

block certain sites after midnight. This decision followed the death of a 3-month-old baby from starvation while her parents played an online game at an internet café.“ Another side of video game addiction is told well by Jim Rossignol in his Source: © Shutterstock, Inc. book This Gaming Life: Travels in Three Cities. The book describes Rossignol's job as a journalist for a financial company and his increasing involvement with Quake III. Rossignol trained a team of players to compete in virtual online tournaments, scheduling practices and spending the hours afterward analyzing strategies with his teammates. His intense involvement in the game led to poor performance at his job, and he was eventually fired. After being fired, he spent even more time on the game, not caring about his lack of a job or shrinking savings. The story up to this point sounds like a testimonial about the dangers of game addiction. However, because of his expertise in the game, he was eventually hired by a games magazine and enjoyed full-time employment writing about what he loved doing. Rossignol does not gloss over the fact that games can have a negative influence, but his book speaks to the complex ways that gaming—often what would be described as obsessive gaming—shapes people’ lives. Are Video Games Sexist and Racist? Here is a headline from the Washington Post: “Racism, misogyny, death threats: Why can't the booming video-game industry curb toxicity?” The article notes that modern video gaming often involves multiplayer games, such as Fortnite, League of Legends, Call of Duty, and Overwatch, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

324 Where Are Her Clothes? An Analysis of Women in Video Games Games such as Tomb Raider and Dead or Alive Xtreme have been criticized for their demeaning depiction of women. YOUTH@ ocd View in the online reader Understanding Media and Culture in the 2020s which rely on interpersonal communication to coordinate strategies. Unlike a real-world sports team, however, online games have teams of random players who do not use their real names bu can speak directly to other players over headsets. “While such random interactions can be cordial and even lead to friendships,” the article notes, “the smaller percentage of negative instances can be lasting and detrimental’—and can include racism, sexism, and even death threats.“ In terms of gender, the demographics of video games is telling. Young adult men make up the majority of video gamers. A study in 2009 found that 60 percent of gamers were male, and the average age of players was 35; in 2020, the numbers barely moved. Men made up 59 percent of gamers.“ While the gender gap has certainly narrowed over its 50 years, video gaming is still in many ways a male-dominated medium. Sexism in video games has existed since the early days of the medium. The plot of the infamous Custer’s Revenge, released for the Atari 2600 in 1982, centered on the rape of an Indigenous American woman. Popular NES games such as Super Mario Bros. and The Legend of Zelda featured a male figure rescuing a damsel in distress. Both the protagonist and antagonist in the original Tomb Raider game had hourglass figures with prominent busts and nonexistent waists, a trend that continues in the franchise today. In 2003, the fighting series Dead or Alive released a spin-off game titled Dead or Alive Xtreme Beach Volleyball that existed to showcase the wellendowed female characters in swim attire.“” The spin-off was so popular that two more similar games were released. Critics say that the games’ portrayals encourage gamers to treat women as sex objects. After all, they say, the games do. Some note that video games are not unique in their demeaning portrayal of women. Like movies, television, and other media forms, video games often fall back on gender stereotyping in order to engage consumers. Defenders point out that many male video game characters are also depicted lewdly. Games such as God of War and Mortal Kombat feature hypersexualized men with bulging muscles and aggressive personalities who rely on their brawn rather than

their brains. How are men affected by these stereotypes? Laboratory studies have shown that violence and aggression in video games affect men more than women, leading to higher levels of male aggression."*! While sexism is certainly present in video games, it seems sexual stereotyping affects both genders negatively. Male influence can be seen throughout the industry. Women make up less than 12 percent of game designers and programmers, and those who do enter the field often find themselves facing subtle—and not so subtle—sexism.“*' When Game Developer magazine released its list of top 50 people in the video game industry, bloggers were quick to note that no female developers appeared in the list.57 The issue seemed to come to a head in 2014 with a controversy titled “Gamergate.” Newer, independent game-makers and critics, many of them women, had advocated for greater inclusion in gaming production and portrayals. Instead, the women were subjected to obscenities, harassment, and death threats for weeks. It was thought that the resulting negative publicity might lead to changes, but the video game industry enters the 2020s still too-often shadowed by misogynists, anti-feminists, and trolls." Although racism has not been as large an issue as sexism in video games, race presents other challenges for electronic games. Most often, critics point not to the actions of players but to the games themselves. Said one publication: “Racial bias is baked, usually unintentionally, into games by those who develop them. This creates a recurring pattern of Black and Latinx characters being stereotyped or completely absent in games, which is invalidating and demeaning.” As with gender, some of the problem can be attributed to the makeup of game developers, the vast majority who are white. Diversifying the ranks of developers, it is hoped, would diversify character portrayals in the games. Tanya DePass is founder of an aptly-named nonprofit: I Need Diverse Games. She argues that, for companies wanting to improve diversity in their content, “the biggest thing is diverse staff, and diverse staff at leadership level.” Failing that, her advice to game studios is to hire outside experts who can review game content that may stereotype or misrepresent an ethnic group: “Bring in diversity consultants in the beginning, not a month before launch, and treat it © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

seriously."™" We will take up the issue again when we discuss the future of electronic games in the 2020s. FIGURE 10.13 Video games often do not represent the diversity of players. ‘> Source: Rawpixel.com/Shutterstock.com Key Takeaways e Video game violence has been an issue since the 1976 game Death Race. The potential of video games to simulate murder created a new issue in entertainment media. e A great number of news stories link video games with violent crimes. Studies have found a correlation between aggressive behavior and video games, but critics claim that these studies do not prove that video games cause violent acts. e The video game rating system informs purchasers about the content of a game. The highest rating, Adults Only, hurts video game sales, so companies try to make games that are rated Mature. Critics charge that video game ratings are inconsistent with other schemes, such as the movie rating system. e Video game addiction is associated more with online games, although many instances of single-player obsessions exist as well. It has become a high-profile issue with the rise in popularity of online gaming. e The American Medical Association has not developed a diagnosis for video game addiction. Instead, it uses the term “video game overuse” to describe a state where an individual's gaming habits have a detrimental effect on their personal life. e Sexism and racism are important issues in the video game industry, as female gamers and developers often struggle for equal footing. Controversy has arisen over racism and character stereotypes and still plagues the industry today. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Exercises This section began with a discussion of the relationship between video game violence and realworld violence. Reflect on that discussion and then answer the following prompts. 1. Researchers often make a distinction between correlation and causation. What is the difference? 2. How does that distinction relate to violence and video games? 3. Do you feel that violent video games cause violence? Why or why not? 10.4 Trends in Electronic Games Learning Objectives 1. Identify the most influential and important video and electronic games. 2. Determine common trends that have run through popular games. Thus far, we have traced the evolution of video and electronic games and identified the ways in which the games have quickly been integrated with American culture. However, when people think about trends in electronic games, they usually think about—the games themselves! And there is wisdom in that. The games, after all, are what has driven the evolution of the industry and the fast embrace of gaming as part of our culture. In this section, we will look at some of the most wellknown electronic games. We will seek common characteristics and trends."! The games have come to prominence for their innovations and genre-expanding attributes. And they are notable for not only great economic success and popularity but also for having an undeniable influence on culture. Grand Theft Auto The first game in the Grand Theft Auto (GTA) series was released in 1997 for the PC and Sony A PlayStation. The game had players stealing cars—not surprising given its title—and committing a A video game in which the 7 ; 3 é j ; : A player chooses among a variety of crimes to achieve specific goals. The game's extreme violence made it popular with playnumber of different ers of the late 1990s, but its true draw was the variety of options that players could employ in the objectives. game. Specific narratives and goals could be pursued, but if players wanted to drive around and explore the city, they could do that as well. A large variety of cars, from sports cars to tractor trailers, were available depending on the player's goals. The violence could likewise be taken to any extreme the player wished, including stealing cars, killing pedestrians, and engaging the police in a shoot-out. This type of game is known as a sandbox game, or open world, and it is defined by the ability of users to freely pursue their own

objectives.®” sandbox game The GTA series has evolved over the past decade by increasing the realism, options, and explicit content of the first game. Some of the individual games in the series, such as GTA III and GTA V, make the lists of best-selling games of all time. Indeed, each new addition makes the franchise more profitable and more controversial. These newer games have expanded on the idea of an open video game world, allowing players to have their characters buy and manage businesses, play unrelated mini-games (such as bowling and darts), and listen to a wide variety of in-game music, talk shows, and even television programs. However, increasing freedom also results in increasing con© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 troversy, as players can choose to solicit sex workers, visit strip clubs, perform murder sprees, and assault law enforcement agents. Lawsuits have attempted to tie the games to real-life instances of violence, and GTA games are routinely the target of political investigations into video game violence." Fortnite Fortnite is relatively recent in the world of electronic games. Released in 2017, it quickly became one of the most influential video games ever made. The game FIGURE 10.14 , Since 2017, Fortnite became a dominant player in the gaming world. took advantage of the time's technology and avid user base; its most popular mode, "Battle Royale," can pit 100 players against one another in the usual fight for survival in a post-apocalyptic, zombie world. But the game has the free-form flexibility players expect. They can create their own game modes or just congregate with friends and practice their skills. The developer, Epic Games, gambled on the game's distribution. It is available free and offers regular updates that introduce new characters, weapons, and features, which keep the game fresh. How does the game make money? Once players become introduced to the game, they often seek additional features, which Epic charges for. Rather than making money from one large purchase, Fortnite makes money from numerous micro-purchases. In its first 10 months, it gained an audi- À ence of 125 million players and netted $1.2 billion in revenue. When the Fortnite Source: SolidMaks/Shutterstock.com App launched on iPhone in April 2018, it reportedly made $2 million a day. While other games have netted $1 billion in the first year, Fortnite was the first to generate that kind of revenue as a game offered for free by its developer. Epic's business model caused an uproar in the gaming industry and the company has been locked in legal battles with Apple and Google over the financial terms of their app stores," The developer took another gamble on distribution. Recognizing that individual players might use multiple devices, such as Xbox and the iPhone, Epic offered parity across multiple devices. That is, no matter which device you use to play Fortnite, you will be always be playing the same game and also play with your friends, who might be on a different device. The popularity of Fortnite pushed Sony to reverse its stance on cross-platform play and let PlayStation players join matches with Xbox owners for the first time. After Fortnite began the cross-platform

trend last year, games like Call of Duty and Mortal Kombat also reworked their games to bridge devices.®” World of Warcraft World of Warcraft (WoW), released in 2004, is a massively multiplayer, online role-playing game (MMORPG) loosely based on the Warcraft strategy franchise of the 1990s. The game is conducted i irel li h Hiti h h hased soft d ol h layi A computer in a network entirely online, though it is accessed through purchased software, and players purchase playing that provides a service to time. Each player chooses an avatar, or character, that belongs to one of several races, such as orcs, other computers linked to elves, and humans. These characters can spend their time on the game by completing quests, learn- it. ing trades, or simply interacting with other characters. As characters gain experience, they obtain skills and earn virtual money. Players also choose whether they can attack other players without prior agreement by choosing a PvP (player versus player) server. The normal server allows players to fight each other, but it can only be done if both players consent. A third server is reserved for those players who want to role-play, or act in character. server © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 gold farmers Players in World of Warcraft who work to get virtual gold so that they can sell it for actual money. FIGURE 10.15 World of Warcraft allows players to team up with their avatars to go on quests or just socialize. CALL TP} BLACK 5 Source: marcello farina/ Shutterstock.com Various organizations have sprung up within the WoW universe. Guilds are groups that ascribe to specific codes of conduct and work together to complete tasks that cannot be accomplished by a lone individual. The guilds are organized by the players; they are not maintained by WoW developers. Each has its own unique identity and social rules, much like a college fraternity or social club. Voice communication technology allows players to speak to each other as they complete missions and increases the social bonding that holds such organizations together.”” WoW has taken the medium of video games to unprecedented levels. Although series such as Grand Theft Auto allow players a great deal of freedom, everything done in the games was accounted for at some point. WoW, which depends on the actions of millions of players to drive the game, allows people to literally live their lives through a game. In the game, players can earn virtual gold by mining it, killing enemies, and killing other players. It takes a great deal of time to accumulate gold in this manner, so many wealthy players choose to buy this gold with actual dollars. This is technically against the rules of the game, but these rules are unenforceable. Entire real-world industries have developed from this trade in gold. Chinese companies employ workers, or “gold farmers,” who work 10-hour shifts finding gold in WoW so that the company can sell it to clients. Other players make money by finding deals on virtual goods and then selling them for a profit. One WoW player even “traveled” to Asian servers to take advantage of cheap prices, conducting a virtual import-export business." The unlimited possibilities in such a game expand the idea of what a game is. It is obvious that an individual who buys a video game, takes it home, and plays it during their leisure is, in fact, playing a game. But if that person is a “gold farmer” doing repetitious tasks in a virtual world to make a real-world living, the situation is not as clear. WoW challenges conventional notions of what a game is by allowing the players to create their own goals. To some players, the goal may be to gain a high level for their character; others may be

interested in role-playing; whereas others are focused on making a profit. This kind of flexibility leads to the development of scenarios never before encountered in game-play, such as the development of economic classes. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 10 Electronic Games in the 2020s 329 Call of Duty The Call of Duty series of first-person shooter games is notable for its recordbreaking success, with billions of dollars in sales, but also for its unabashed FIGURE 10.16 oe it ttovol d killi Rel Aa aes th frst f. d Call of Duty's became notorious in 2009 for a commi men o violence and killing. Released in 2003, the game first focuse on massacre otinnocent cluillané. plots set in World War II. However, Call of Duty: Modern Warfare 2, released in 2009, achieved great success and a great deal of controversy. The game included a 5-minute sequence in which the player, as a CIA agent infiltrating a terrorist cell, takes part in a massacre of innocent civilians. The player was not required to shoot civilians and could skip the sequence if desired, but these options did not stop international attention and calls to ban the game." CALL:DUT BLACK OPS f COLDWAR The series, published by Activision, has continued to vary its setting from Cold War politics to outer space but the foundation remains shooting down bad guys. Proponents of the series argue that Call of Duty has a Mature rating and is not meant to be played by minors. They also point out that the games are less Source: Miguel Lagsa/Shuiterstock;com violent than many modern movies. However, the debate has continued, escalating as far as the United Kingdom's House of Commons." But the game is not likely to stray from its foundation. In the 2020s, Call of Duty remains the best-selling first-person shooter game series and one the most successful video game franchises of all time." Wii Sports and Wii Fit The Nintendo Wii, with its dedicated motion-sensitive controller, was sold starting in 2006. The company had attempted to implement similar controllers in the past, including the Power Glove in 1989, but it had never based an entire console around such a device. The Wii's simple design was combined with basic games such as Wii Sports to appeal to previously untapped audiences. Wii Sports was included with purchase of the Wii console and served as a means to demonstrate the new technology. Wii included five games: baseball, bowling, boxing, tennis, and golf. Wii Sports created a way for group play without the need for familiarity with video games. It was closer to outdoor social games such as horseshoes or croquet than it was to Doom. There was also nothing objectionable about it: no violence, no in-your-face intensity—just a game that even older people could access and enjoy. Wii Bowling

tournaments were sometimes organized by retirement communities, and many people found the game to be a new way to socialize with their friends and families. Wii Fit combined the previously incompatible terms “fitness” and “video games.” Using a touchsensitive platform, players could do aerobics, strength training, and yoga. The game kept track of players’ weights, acting as a kind of virtual trainer.“ Wii Fit used the potential of video games to create an interactive version of an exercise machine, replacing workout videos and other forms of fitness that had never before considered Nintendo a competitor. This kind of design used the inherent strengths of video games to create a new kind of experience. Nintendo found most of its past success marketing to younger demographics with games that were less controversial than the 1990s first-person shooters. Wii Sports and Wii Fit saw Nintendo playing to its strengths and expanding on them with family-friendly games that encouraged multiple generations to use video games as a social platform. This campaign was so successful that it is being imitated by rival companies Sony and Microsoft, which have released the Sony PlayStation Move and the Microsoft Kinect. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Characteristics and Trends of Popular Games To fully understand the characteristics and trends that lead to hugely popular video games, it may be good to think first about the development of "gaming culture," the somewhat unique set of aesthetics and principles that characterize video games., or the culture surrounding video games. Video games, like books or movies, have avid users who have made this form of media central to their lives. Yet, it is important to remember, this form of entertainment did not exist before the 1970s. Children and adults have played games, of course, from the earliest days of humankind. Yet we can say with assurance that there is a great deal of difference between "hide and go seek" and Grand Theft Auto V! So what makes a good video game? You might not be surprised to learn that the "structural characteristics" of video games have become the subject of academic research. A study in CyberPsychology and Behavior found that "one of the main overall findings was the importance of a high degree of realism (i.e, realistic sound, graphics, and setting). Other important characteristics included a rapid absorption rate, character development, the ability to customize the game, and multiplayer features." A look at our list of popular games above confirms the academic research. The trends running from the 1970s to the 2020s are heightened development of technology to enhance realism, strong narratives that encourage immersion and absorption, interesting characters, and the flexibility to play a game against 100 strangers and then sit down and play with a friend. Although new games and technology will continue to be developed in the 2020s—the subject of our next section—those new games will very likely continue these trends that have characterized games for 50 years." Key Takeaways e The Grand Theft Auto series was revolutionary and controversial for its open-ended field. Players could choose from a number of different options, allowing them to set their own goals and create their own version of the game. e Fortnite took chances, by distributing its game for free but charging for upgrades and by allowing for continuity across devices, and found great success. e World of Warcraft has brought the MMORPG genre to new heights of popularity. The large number of users has made the game evolve to a level of complexity unheard of in video games. e Call of Duty found success by remaining true to its roots as a

dynamic “shooter game” with ever-changing storylines. e Wii Sports and Wii Fit brought video games to audiences that had never been tapped by game makers. Older adults and families used Wii Sports as a means of family bonding, and Wii Fit took advantage of motion-controlled game playing to enter the fitness market. e The characteristics and trends that run through the most popular games include realism, a rapid absorption rate, character development, the ability to customize the game, and multiplayer features. Exercises Looking at the characteristics of the games mentioned in this section, think more deeply about their success in relation to American culture. Then consider the following prompts: e What social, technological, or cultural areas did they explore? e Pick one of the games and discuss how it is a reflection of an aspect of American culture. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 10 Electronic Games in the 2020s 331 10.5 The Future of EGames in the 2020s Learning Objectives 1. Streaming services have identified video/electronic games as the most important competitor. Electronic games might become the dominant medium of the 2020s. 2. Virtual Reality (VR) is still cumbersome and expensive in the 2020s and this decade might seem games that use mixed reality. 8. Artificial Intelligence (Al) may be used to create games as they are being played. 4. 5G capabilities on cellphones will greatly expand the power and popularity of games. Can the New Medium Become the Most Dominant? In our discussion of media, from radio to television to film, we have seen the power and influence of streaming services such as Netflix, HBO, and Disney+. Ei ES r But when Netflix CEO Reed Hastings addressed his shareholders at the dawn of saint Re atti ATS el as ” ; ; : i of Legends drew more viewers than the the 2020s, he said his company’s scariest competitors were not other streaming Superbowl. services. And they were not cable television or movie theaters. He said the biggest threat to Netflix's continued dominance in entertainment was a video game: Fortnite. “It used to be ‘what to watch’ and now it's ‘whether to watch,” wrote Matthew Ball, former head of strategy at Amazon Studios. “And the answer is increasingly ‘no, I'm going to play a game.” The future of electronic games in the 2020s: Egames might become the dominant medium in American culture life. Even before the COVID-19 pandemic, electronic games were increasingly being found in American homes. In 2019, the gaming industry generated $120 billion in revenue. More than 100 million viewers tuned in to watch players compete in the World Championship of the game League of Legends—a larger audience than the Super Bowl. Source: Pryimak Anastasiia/ Shutterstock.com And then came the pandemic. People of all ages discovered and re-discovered the immersive power of electronic games. More than 27 billion people—about one-third of the global population—are gamers. It will be interesting to see if the increased interest in games holds throughout the 2020s. Mixed Reality? AR and VR Taking up “the future of gaming” in 2020, Forbes had an interesting headline: “Mixed reality: the future of gaming?” What could that mean? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 For years, people have predicted that virtual reality (VR) would be the future of gaming. The immersive VR experience can be compelling. But entering the 2020s, the VR technology is... terrible, Forbes said. The hardware is expensive, specialized, and involves strapping heavy, thick goggles to your face that block out the real world and leave you exhausted after 30 minutes." Another publication put it bluntly: "This experience chafes against that mode of playing which is typical of gaming enthusiasts—spending hours comfortably sunk into a couch." It also pointed out that VR is a solitary experience, not one to enjoy with friends or 100 other participants. "If VR hardware can't align with the preferences of gamers, will it be able to survive? Until companies slim down their VR headsets—and price points—most gamers, save the early adopters and tech enthusiasts, will continue to balk."®" Forbes suggests that a blend of VR and augmented reality (AR) has potential. For example, players might get the sensation of touching ammo as they pick it up in a shooter game or holding the wheel of a racing car. Games will still need to be accessible and affordable, and the technology will not be desirable until it blends real and virtual worlds for individuals and multiplayers. FIGURE 10.18 Current virtual reality is cumbersome and isolating but will improve in the 2020s. Source: © Shutterstock, Inc. Games Created While You Play—by Al? For decades, Artificial Intelligence (AI) has been part of the game-playing experience. Usually, AI drives "non-player characters" (NPCs), such as the innocent bystanders in Grand Theft Auto, who either live or die, depending on the actions of the players. In the 2020s, NPCs will become more advanced. Rather than just an either-or reaction (either live or die), NPCs might become more creative, adding to the complexity of the games. But the real innovations from AI may come with the very creation of the games. AI already helps designers with drawing scenes, from deserts to futuristic cities. Designer are experimenting with AI and a technique called procedural content generation. In procedural content generation, a © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 player's actions are used to generate the next content, chosen from a variety of options, so players can enjoy a fresh experience each time. Yet, Games Rada notes, “However, as open-world and narrative-based games become more complex, and as modern PCs and consoles display ever more authentic and detailed environments, the need for more advanced AI techniques is growing.” With innovations in AI, the options would not be programmed ahead of time but created on the fly by AI. In this way, players would make their way through worlds not created ahead of time by the games creators. “The next generation of open-world adventures will react to the player, with missions that skew to your actions and preferences, and with characters who simulate empathy as well as aggression, and who come to know you as an individual.”” 5G for Phones—A Literal Game Changer? Just like television, movies, and music, electronic games are increasingly streamed on cellphones. However, the rich, detailed, immersive content that makes games so powerful also makes them lag and buffer and crawl as they stream. The reason is not the game or the phone but the internet speed. But the much-hyped and long-awaited 5G technology could be a... gamechanger. For now, the games are mostly still slow. Although cell phone producers are offering phones with 5G capability, the phone companies are finding it difficult to offer widespread access to 5G. FIGURE 10.19 Mobile games, such as Harry Potter Wizards Unite, will be faster and more powerful with 5G technology. AEN Source: Wachiwit/Shutterstock.com With 5G, smartphones can stream content much faster. Designers will be able to create more powerful games and players will be able engage immediately. Some of the other advances we have discussed will then come into play on the phone, from mixed reality to Al-generated gaming. Said the tech journal, BuiltIn: “For the gaming industry, 5G has the potential to do more than enable gamers to download massive titles in minutes and make lag a relic of the past. The next-gen© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 eration cellular network could lead to a dynamic shift in how and where video games are played, with gamers able to choose between playing on traditional consoles or streaming the latest releases to their smartphone, tablet or TV."™ The slow-building 5G breakthrough will not only make mobile gaming better, it will likely create a network effect in which more and more people get into mobile gaming and gaming in general. And thus this section ends where it began: Electronic games may prove to be the dominant medium of the 2020s. Key Takeaways e Electronic games have the potential to become a dominant medium in the 2020s. The Future of Gaming This video discusses the future of electronic games. e Mixed reality, combining virtual reality and augmented reality, will further increase the appeal of electronic games. e Artificial Intelligence may be incorporated into games so each game is created as it is played and unique to the player. e 5G technology will increase the power and appeal of mobile gaming. View in the online reader Exercises Look back over the possible futures for electronic games in the 2020s described in this section. Then consider the following questions: 1. Which of the possible futures do you think is more likely? Why? 2. Do you think that electronic games have the potential to surpass other media in popularity? Why or why not? 10.6 End-of-Chapter Material End-of-Chapter Assessments 1. Questions for Section 2 a. Identify important moments in the video game industry from the 1970s to the 2020s. b. What were the “console wars”? c. How did the cellphone influence video games? 2. Questions for Section 3 a. What does research say about the role of video games in real-life violence? b. Identify the arguments for and against the possibility of video game addiction. c. What are the issues surrounding race, gender, and electronic games? 3. Questions for Section 4 a. What is a “sandbox game”? b. What innovations did Fortnite bring to electronic games? c. What are the common characteristics of many popular electronic games? 4. Questions for Section 5 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

i 9 x g o . Jona Tres Chapter 10 Electronic Games in the 2020s a. Why do some think electronic games may become the most dominant medium? b. How might video games use “mixed reality” in the future? c. How will Artificial Intelligence and 5G affect video games in the 2020s? Critical Thinking Questions What makes a truly successful game? Ga S Cu SS Explain your answer. Career Connection How has American culture been influenced by the makers of video games? Should video games be rated in a different way than movies? Explain your answer. What are the limitations of electronic games when compared to other forms of media? Do you think the overall influence of video games on culture has been positive or negative? Electronic games are a growing industry, and the budgets to create them are increasing every year. The games require large production teams made up of people with numerous communication skills. The following jobs are important aspects of video game production: game developer, art director, programmer, sound designer, producer, game tester, and animator. Choose one of the jobs listed here or find a different job associated with the games industry and research the requirements for it online. When you have researched your job, answer the following questions: e What made you choose this job? e What strengths do you have that would help you excel at this job? e List the steps that you would take if you were to pursue this job. Endnotes . Bryan Lufkin, "How Online Gaming Has Become a Social Lifeline," BBC, December 15, 2020, https://www.bbc.com/worklife/article/ 20201 215-how-online-gaming-has-become-a-social-lifeline. . Michael Dolan, “The Video Game Revolution: The Future of Video Gaming,” PBS, http:// www.pbs.org/kcts/videogamerevolution/impact/ future.html. Kap, “The Video Game Revolution: But is it Art?” PBS, http:// www.pbs.org/kcts/videogamerevolution/impact/ art.html. . Simon Egenfeldt-Nielsen, Understanding Video Games: The Essential Introduction (New York: Taylor & Francis, 2008), 50. . Stewart Brand, “Space War,” Rolling Stone, December 7, 1972. Steven Kent, “Super Mario Nation,” American Heritage, September 1997, http:// www.americanheritage.com/articles/magazine/ah/1997/5/ 1997_5_65.shtml. Leonard Herman, “Early Home Video Game Systems,” in The Video Game Explosion: From Pong to PlayStation and Beyond, ed. Mark Wolf (Westport, CT: Greenwood Press, 2008), 54. Mark J. P. Wolf, “Arcade Games of the 1970s,” in The Video

Game Explosion (see note 7), 41. Jeremy Reimer, “Total share: 30 years of personal computer market share figures,” Ars Technica (blog), December 14, 2005, http://arstechnica.com/ old/ content/2005/1 2/total-share.ars/2. . Nick Montfort and lan Bogost, Racing the Beam: The Atari Video Computer System (Cambridge, MA: MIT Press, 2009), 127. 14. 20. 21. 22. . Steven Kent, “Super Mario Nation,” American Heritage, September 1997, http:// www.americanheritage.com/articles/magazine/ah/1997/5/ 1997_5_65.shtml. . Gary Cross and Gregory Smits, “Japan, the U.S. and the Globalization of Children’s Consumer Culture,” Journal of Social History 38, no. 4 (2005). . Stephen Kline, Nick Dyer-Witheford, and Greig De Peuter, Digital Play: The Interaction of Technology, Culture, and Marketing (Montreal: McGillQueen’s University Press, 2008), 119. Rus McLaughlin, “IGN Presents the History of Super Mario Bros.,” IGN Retro, November 8, 2007, http://games.ign.com/articles/833/ 833615p1.html. . Aphra Kerr, “Spilling Hot Coffee? Grand Theft Auto as Contested Cultural Product,” in The Meaning and Culture of Grand Theft Auto: Critical Essays, ed. Nate Garrelts (Jefferson, NC: McFarland, 2005), 17. . Andy Slaven, Video Game Bible, 1985-2002, (Victoria, BC: Trafford), 70-71. . Gamespot, “When Two Tribes Go to War: A History of Video Game Controversy,” http://www.gamespot.com/ features/6090892/p-5.html. . CyberiaPC.com, “Sega Saturn (History, Specs, Pictures),” http://www.cyberiapc.com/vgg/ sega_saturn.htm. . Edge staff, “The Making Of: Playstation,” Edge, April 24, 2009, http://www.next-gen.biz/features/the-making-of-playstation. Stephen C. Miller, “News Watch; Most-Violent Video Games Are Not Biggest Sellers,” New York Times, July 29, 1999, http://www.nytimes.com/1999/07/29/technology/news-watchmost-violent-video-games-are-not-biggest-sellers.html. Jeremy Reimer, “The Evolution of Gaming: Computers, Consoles, and Arcade,” Ars Technica (blog), October 10, 2005, http:// arstechnica.com/ old/content/2005/1 0/gaming-evolution.ars/4. Joe Hutsko, “88 Million and Counting; Nintendo Remains King of the Handheld Game Players,” New York Times, March 25, 2000, http://www.nytimes.com/2000/03/25/business/88-million-andcounting-nintendo-remains-king-of-the-handheld-game-players.html. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. “PlayStation 2,” slide in “A Brief History of Game Console Warfare.” Business Week, http://images.businessweek.com/ss/06/10/game_consoles/. VGChartz, “Weekly Hardware Chart: 19th 2010,” http:/Awww.vgchartz.com. Penelope Patsuris, “Sony PSP vs. Nintendo DS,” Forbes, June 7, 2004, http://www.forbes.com/2004/06/07/cx_pp_O607mondaymatchup.html. Brad Stone, “Play It Again, Nokia. For the Third Time,” New York Times, August 27, 2007, http://www.nytimes.com/2007/08/27/technology/ 27nokia.html. Peter Farago, “Apple iPhone and iPod Touch Capture U.S. Video Game Market Share,” Flurry (blog), March 22, 2010, http://blog.flurry.com/bid/ 31566/Apple-iPhone-and-iPod-touch-Capture-U-S-Video-Game-MarketShare. "Defining Moments in Video Game History: A Timeline," StashLearn, May 2, 2018, https://learn.stash.com/topic/learning-center/income. Darren Geeter, "Twitch created a business around watching video games — here’s how Amazon has changed the service since buying it in 2014," CNBC, February 26, 2019, https://www.cnbc.com/2019/02/26/historyof-twitch-gaming-livestreaming-and-youtube.html. "How Has Gaming Changed in the Pandemic?" Inverse, March 15, 2021, https://www.inverse.com/gaming/video-games-pandemic#:~:text=Gamers relied on the Nintendo,One from 14.2 to 9.5. Elliott Gatica, "Gaming’s biggest controversies of 2020," AppTrigger, January 2021, https://apptrigger.com/2020/12/31/gaming-biggest-controversies-2020/. Mark Ward, “Columbine Families Sue Computer Game Makers,” BBC News, May 1, 2001, http://news.bbc.co.uk/2/hi/science/nature/ 1295920.stm. Mike Harvey, “Teenager Daniel Petric Shot Parents Who Took Away Xbox,” Times (London), January 13, 2009, http://www.timesonline.co.uk/ ‘ol/news/world/us_and_americas/article5512446.ece. Lee Cochran, “Teens Say: Video Game Made Them Do It,” ABC News, June 27, 2008, http://abcnews.go.com/TheLaw/story?id=5262689. Jill U. Adams, “A Closer Look: Effects of Violent Video Games,” Los Angeles Times, May 3, 2010, http:/Awww.latimes.com/news/health/la-hecloser-20100503,0,5586471.story. Paul Hyman, “Video Game Rating Board Don’t Get No Respect,” Hollywood Reporter, April 8,

2005, http://www.hollywoodreporter.com/hr/ search/ article_display.jsp?vnu_content_id=1000874859. Simon Goodson and Kirstie J. Turner, "Effects of Violent Video Games: 50 Years on, Where are we now?" LiebertPub. January 11, 2021, https://www.liebertpub.com/doi/10.1089/cyber.2020.29205.wg. R. W. Greene, “Is Internet Addiction for Worrywarts or a Genuine Problem?” CNN, September 23, 1998, http://www.cnn.com/TECH/computing/9809/23/netaddict.idg/index.html. Arcade History, “Berzerk, the Video Game,” Arcade History, http://www.arcade-history.com/?n=berzerk&page=detail&id=236. Melinda Ratini, "Is Video Game Addiction Real?", WebMD, March 19, 2021, https://www.webmd.com/mental-health/addiction/video-gameaddiction. June Mohamed Khan, Emotional and Behavioral Effects of Video Games and Internet Overuse, American Medical Association, Council on Science and Public Health, 2007, http:/Awww.ama-assn.org/ama1/pub/upload/mm/ 443/csaph1 2a07-fulltext.pdf. On-line Gamers Anonymous, Anon,” http://www.olganon.org. Geoffrey Cain, “South Korea Cracks Down on Gaming Addiction,” Time, Apri 20, 2010, http://www.time.com/time/world/article/ 0,8599, 1983234,00.html. Jim Rossignol, This Gaming Life: Travels in Three Cities (Ann Arbor, MI: University of Michigan Press, 2008), 4-11. Noah Smith, "Racism, misogyny, death threats: Why can’t the booming video-game industry curb toxicity?" Washington Post, February 26, 2019, https://www.washingtonpost.com/technology/201 9/02/26/racism-misogyny-death-threats-why-cant-booming-video-game-industry-curb-toxicity/. J. Clement, "U.S. video gaming audiences 2006-2020," Statista, May 5, 2021, https://www.statista.com/statistics/232383/gender-split-of-uscomputer-and-video-gamers/. Michael Strauss, “A Look at Female Characters in Video Games,” Associated Content, July 16, 2010, http://www.associatedcontent.com/article/ 5487226/ a_look_at_female_characters_in_video_pg2.html?cat=19. Bruce D. Bartholow and Craig A. Anderson, “Effects of Violent Video Games on Aggressive Behavior: Potential Sex Differences,” Journal of Experimental Social Psychology 38, no. 3 (2002): 283-290. Media Awareness Network, “Gender Stereotyping,” http://www.mediaawareness.ca/english/parents/video_games/concerns/gender_videogames.cfm. “About OLGA & OLG© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68.

69. 70. TA: Cory Doctorow, “Gamasutra’s Most Important Gamers List Is a Boy’s Club,” BoingBoing (blog), April 14, 2010, http://boingboing.net/2010/04/ 14/gamasutras-most-impo.html. "All these Years Later, Policy is Still Catching Up to Gamergate," Marketplace, December 3, 2020, https://www.marketplace.org/shows/makeme-smart-with-kai-and-molly/all-these-years-later-policy-is-still-catchingup-to-gamergate/. Eric Peckham, "Confronting Racial Bias in Video Games," Techcrunch, June 21, 2020, https://techcrunch.com/2020/06/21/confronting-racialbias-in-video-games/?guccounter=1
&guce_referrer=aHROCHM6Ly93d3cuZ29vZ2xlLmNvbS8&guce_referrer_sig
JWECQQ)jlb2z0UkgPyrilErzLGvu95EmRI-fRobwojxXxhPHclxKaZm. "What Makes A Game Great? We Look At Some of the Greatest Games To Find Out," GameDesign, January 29, 2021, https://www.gamedesigning.org/gaming/great-games/. Ryan Donald, review of Grand Theft Auto (PlayStation), CNET, 28 April 2000, http://reviews.cnet.com/legacy-game-platforms/grand-theft-autoplaystation/4505-9882_7-30971409-2.html. Tatiana Morales, “Grand Theft Auto Under Fire,” CBS News, July 14, 20085, http:/Awww.cbsnews.com/stories/2005/07/1 3/earlyshow/living/parenting/main708794.shtml. Akhilesh Ganti, "How Does Fortnite Make Money," /nvestopedia, Sepember 10, 2020, https://www.investopedia.com/tech/how-does-fortnitemake-money/. Ben Gilbert and Kevin Webb, "The 10 video games that defined the decade and changed the world of gaming," Businessinsider, December 16, 2019, https://www.businessinsider.com/best-video-games-ofdecade-2010s-2020-list-201 9-12. Carson Barker, “Team Players: Guilds Take the Lonesome Gamer Out of Seclusion Kind Of,” Austin Chronicle, July 28, 2006, http:/Awww.austinchronicle.com/gyrobase/|ssue/ story?0id=0id:390551. Rowenna Davis, “Welcome to the New Gold Mines,” Guardian (London), March 5, 2009, http://www.guardian.co.uk/technology/2009/mar/05/virtual-world-china?intcmp=239. Games Radar, “The Decade in Gaming: The 10 Most Shocking Moments of the Decade,” December 29, 2009, http://www.gamesradar.com/f/ the-10-most-shocking-game-moments-of-the-decade/ a-20091221122845427051/p-2. Games Radar, “The Decade in Gaming: The 10 Most Shocking Moments of the Decade,” December 29, 2009, http://www.gamesradar.com/f/the-10-most-shocking-game-moments-of-the-decade/

a-20091221122845427051/p-2. Steffan Powell and Manish Pandey, "Call of Duty: A balancing act between old and new," BBC, November 13, 2020, https://www.bbc.com/news/ newsbeat-54917942 Dave Wischnowsky, “Wii Bowling Knocks Over Retirement Home,” Chicago Tribune, February 16, 2007, http:// www.chicagotribune.com/news/local/chi-07021 6nintendo,0,2755896.story. Matt Vella, “Wii Fit Puts the Fun in Fitness,” Business Week, May 21, 2008, http:// www.businessweek.com/innovate/content/may2008/ id20080520_180427.htm. Richard T.A. Wood, Mark D. Griffiths, and Darren Chappell, "The Structural Characteristics of Video Games: A Psycho-Structural Analysis," CyberPsychology & Behavior 7(1):1-10 (March 2004). "What Makes A Game Great? We Look At Some of the Greatest Games To Find Out," GameDesign, January 29, 2021, https://www.gamedesigning.org/gaming/great-games/ Hal Koss, "What Does the Future of the Gaming Industry Look Like?" Builtin, May 26, 2021, https://builtin.com/media-gaming/future-of-gaming. Matt Gardner, "What’s The Future Of Gaming? Industry Professors Tell Us What To Expect," Forbes, June 11, 2020, https:// www.forbes.com/sites/ mattgardner1/2020/06/1 1 /whats-the-future-of-gaming-industry-professors-tell-us-what-to-expect/?sh=1 58ff8c86c4f. Hal Koss, "What Does the Future of the Gaming Industry Look Like?" BuiltIn, May 26, 2021, https://builtin.com/ media-gaming/future-ofgaming. Keith Stuart, "More human than human? How the future of video game Al will change the way that we play," GamesRadar, March 11, 2021, https:// www.gamesradar.com/the-future-of-artificial-intelligence-ai-invideo-games/. Michael Hines, "How 5G Will Impact the Future of Gaming Technology," Builtin, May 1, 2020, https://builtin.com/ gaming/5g-video-game-industry.

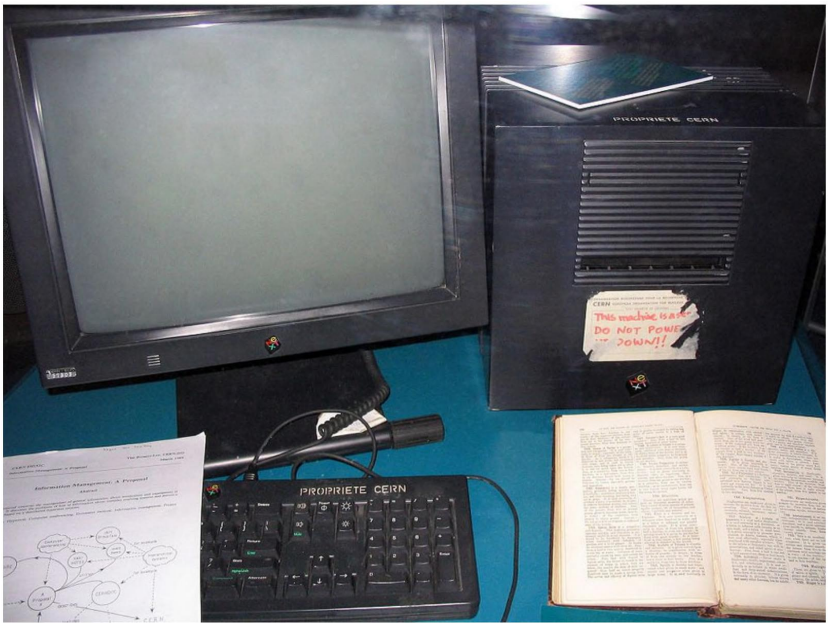
CHAPTER 11 Social Media in the 2020s 11.1 Almost Seventy-Five Percent of Americans Use Social Media Social media—Facebook, Twitter, YouTube, LinkedIn, TikTok, Instagram, Snapchat, Pinterest, Clubhouse and more—are ubiquitous in the 2020s. Yet, it is important to remember how new they are. All of them were created after 2000, many after 2010. In that brief time, they have become an indispensable part of social, cultural, and political life for people all over the world. In America, in 2005, 5 percent of adults used social media. In the early 2020s, the number is close to 75 percent." This chapter will take you through the short but eventful history of social media, look at their often turbulent role in American culture, identify trends that have marked the media, and try to discern their future. Many people interact with social media more than any other medium available to them. Social media are worthy of our close attention. FIGURE 11.1 It's rare to see a teenager without a phone in hand. WA AW A W 7i Source: © Shutterstock, Inc. 11.2 A History of Social Media Learning Objectives 1. Trace the military origins of the early internet. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

decentralization The principle that there should be no central hub that controls information flow. Instead, information is transferred via protocols that allow any computer to communicate directly with any other computer. 2. Describe the creation of the World Wide Web. 3. Identify the early pioneers in social media. 4. Describe the explosion of social media from the late 1990s to the 2020s. The Military Origins of the Internet The history of social media is inextricably tied to the history of the internet, which makes social media possible. And the internet has interesting origins." During the Cold War in the mid-1900s, the U.S. military was concerned about a nuclear attack destroying its ability to communicate. If all communication ran through a central hub, then one attack on the hub would disable communication. The military looked for a communication system based on: decentralization. In 1973, the U.S. Defense Advanced Research Projects Agency (DARPA) began research on protocols to allow its computers to communicate over a distributed network—a web of computers connected to one another, allowing inter-computer communication, with no one computer central to the process. DARPA reached out to universities for assistance. FIGURE 11.2 Centralized versus Distributed Network The Distributed Network had no one central computer. Centralized Network Distributed Network Source: Jack Lule The early internet was called ARPANET, after the U.S. Advanced Research Projects Agency (which added "Defense" to its name and became DARPA in 1973). It first consisted of just four university hosts for computers: UCLA, Stanford, UC Santa Barbara, and the University of Utah. For perspective, there are now more than half a million hosts, and each of those hosts likely serves thousands of people." Because of this, the internet does not exist in any one place in particular. Rather, it is the name we give to the huge network of interconnected computers that collectively © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 form the entity that we think of as the internet. The internet is not a physical structure; it is the network of computers around the world.

Hypertext: Web 1.0—and AOL

But the early internet was available only to those with the access and technological ability to participate. In 1989, Tim Berners-Lee, a graduate of Oxford University and software engineer at CERN (the European particle physics laboratory), had the idea of using a new kind of protocol to share documents and information throughout the local CERN network. Instead of transferring regular text-based documents, he created a new language called hypertext markup language (HTML). Hypertext was a new word for text that goes beyond the boundaries of a single document. Hypertext can include links to other documents (hyperlinks), text-style formatting, images, and a wide variety of other components. The basic idea is that documents can be constructed out of a variety of links and can be viewed just as if they are on the user's computer. This new language required a new communication protocol so that computers could interpret it, and Berners-Lee decided on the name hypertext transfer protocol (HTTP). Through HTTP hypertext documents can be sent from computer to computer and can then be interpreted by a browser, which turns the HTML files into readable web pages. The browser that Berners-Lee created, called World Wide Web, was a combination browser-editor, allowing users to view other HTML documents and create their own. Every website you will visit today still has its address (sometimes visible, sometimes not) beginning with a variation of http:// or https://. Berners-Lee was knighted in the United Kingdom and Sir Berners-Lee is known as “the father of the World Wide Web.” FIGURE 11.3 Tim Berners-Lee used this NeXT workstation as the first web server on the World Wide Web. PROPRIETE CERN Source: Coolcaesar, https:// commons.wikimedia.org/wiki/File:First_Web_Server.jog. Available under CC BY-SA 3.0, https:// creativecommons.org/licenses/by-sa/3.0/deed.en. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


PROPRIETE CERN
PROPRIETE CERN
DO NOT POWE
DOWN!!

340 Understanding Media and Culture in the 2020s In 1991, the same year that Berners-Lee created his web browser, an early internet connection service, Q-Link, was renamed America Online, or AOL for short. This service would eventually grow to become one of the first internet entry points for millions of people. It made internet access available (and simple) for anyone with a telephone line. Although the web in 1991 was not what it is today, AOL's software allowed its users to create communities based on just about any subject, and it only required a dial-up modem—a device that connected any computer to the internet via a telephone line. Although AOL was later disparaged as a relic of the past, its role in first bringing the internet to mainstream users was instrumental." Browser Wars AOL offered a "proprietary" service to view the World Wide Web—you had to pay FIGURE 11.4 for it. But the web could also be viewed through a free, standalone web browser. eat AA spe oe It just needed to be invented. The first of these browsers to make its mark was the program Mosaic, released by the National Center for Supercomputing Appli. cations at the University of Illinois. Mosaic was offered for free and grew very O =) quickly in popularity due to features that now seem integral to the web. Things like bookmarks, which allow users to save the location of particular pages without having to remember them, and images, now an integral part of the web, were all browser additions that made the web more usable for many people." As more and more people accessed the web, the ability to provide access to the web was proving to be crucial—and valuable. Developers who worked on \ Mosaic went on to create Netscape Navigator, an extremely popular browser during the 1990s. For some time, Netscape was the primary way people accessed the web. But then, in a controversial move, Microsoft—whose Windows software powered most early computers before Apple—created its own web browser, Internet Explorer, and had it preloaded on Microsoft's ubiquitous Windows operating system. People would need to have the initiative and know-how to download and install Netscape. Most did not. Soon, Microsoft's Explorer was the leading browser. Source: Rose Carson/Shutterstock.com Netscape complained about Microsoft's decision to use its hardware superiority (Windows) to establish software superiority (Explorer). But the claim had little legal standing and Netscape thus began converting Navigator

software into a free, open-source, easy-to-install program called Mozilla Firefox, which pushed back against Explorer. In 2010, Firefox became the second-mostused web browser on the internet." Firefox then represented about a quarter of the market—not bad, considering its lack of advertising and Microsoft's natural advantage of packaging Internet Explorer with the majority of personal computers. In 2008, Google created its own browser, highlighted by its Google search box, and by the 2010s, the speed of Google Chrome and the vulnerability of Explorer to viruses upended the market. Chrome's share often surpassed 60 percent of uses while Explorer collapsed to near 15 percent, falling even below Firefox. Other browsers included Opera and Apples Safari." The Beginning of Social: Email Email—electronic mail—has, in one sense or another, been around for quite a while. Originally, electronic messages were recorded within a single mainframe computer system. Each person working on the computer would have a personal folder, so sending that person a message required nothing more than creating a new document in that person's folder. It was just like leaving a note on someone's desk," so that the person would see it when they logged onto the computer. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 However, once networks began to develop, things became slightly more complicated. Computer programmer Ray Tomlinson is credited with inventing the naming system we have today, using the @ symbol to denote the server. In other words, name@gmail.com tells the host “gmail.com” (Google's email server) to drop the message into the folder belonging to “name.” Tomlinson is credited with writing the first network email using his program SNDMSG in 1971. This invention of a simple standard for email is often cited as one of the most important factors in the rapid spread of the internet, and is still one of the most widely used internet services. The use of email grew in large part because of later commercial developments, especially Amer- FIGURE 11.5 ica Online, that made connecting to email much easier than it had been at its inception. Internet Email changed modern i : $ eee od communication. service providers (ISPs) packaged email accounts with internet access, and almost all web browsers included a form of email service. In addition to the ISPs, email services like Hotmail and Yahoo! Mail provided free email addresses paid for by small text ads at the bottom of every email message sent. These free “webmail” services soon expanded to comprise a large part of the email services | @ | that are available today. The Early Days of Social Media: Usenet and G eoC iti es Source: Ul/Shutterstock.com One of the consequences of the spread of the internet was the founding of Usenet. In 1979, University of North Carolina graduate students Tom Truscott and Jim Ellis connected three computers in a small network and used a series of programming scripts to post and receive messages. In a very short span of time, this system spread all over the burgeoning internet. Much like an electronic version of community bulletin boards, anyone with a computer could post a topic or reply on Usenet. The group was fundamentally and explicitly anarchic, as outlined by the posting “What is Usenet?” This document says, “Usenet is not a democracy ... there is no person or group in charge of Usenet ... Usenet cannot be a democracy, autocracy, or any other kind of ‘-acy.”"*! Usenet was not used only for socializing, however, but also for collaboration. In some ways, the service allowed a new kind of collaboration that seemed like the start of a revolution: “I was able to join rec.kites and collectively people in Australia and New Zealand helped me solve a problem and get a circular two-line

kite to fly," one user told the United Kingdom's Guardian. ™ Other groups developed. Throughout the 1980s into the 1990s, people were using media to be social—social media. AOL was still the dominant way for many to access the web. Yahoo! was developed as a search engine to search the web. In 1995, David Bohnett the president and founder of a group, Beverly Hills Internet, announced the creation of "GeoCities." GeoCities built its business by allowing users ("homesteaders') to create web pages in "communities" for free, with the stipulation that the company placed a small advertising banner at the top of each page. Anyone could register a GeoCities site and subsequently build a web page about a topic. Almost all of the community names, like Broadway (live theater) and Athens (philosophy and education), were centered on specific topics." This idea of centering communities on specific topics likely came from Usenet. In Usenet, the domain alt.rec.kites refers to a specific topic (kites) within a category (recreation) within a larger community (alternative topics). This hierarchical model allowed users to organize themselves across the vastness of the internet, even on a large site like GeoCities. The difference with GeoCities was that it allowed users to do much more than post only text (the limitation of Usenet). Although each GeoCities user had only a few megabytes of web space, GeoCities offered standardized pictures—like mailbox icons and back buttons—hosted on GeoCities's main server. Those standard icons were so ubiquitous that they have now become a part of the internet's cultural history. GeoCities's model was so successful that the company Yahoo! bought it for $3.6 billion at its peak in 1999. At the time, GeoCities was the third-most-visited site on the web (behind Yahoo! and © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 AOL), so it seemed like a sure bet. A decade later, on October 26, 2009, Yahoo! closed GeoCities for good in every country except Japan. What happened? Social Media Explodes on the Scene The early work on the internet and the web created the infrastructure for an FIGURE 11.6 explosion of social media beginning in the late 1990s. The innovation was dizzyDifferent types have emerged over the years : j ; : and some have faded into history. ing. Classmates was launched in 1995 to help alumni of different schools find each other. SixDegrees was created in 1996 to help people network through the six con© nections that might link them. Friendster, LinkedIn, MySpace, and Skype were offered in 2002 and 2003. Source: tanuha2001/Shutterstock.com &) And then, in 2004, Mark Zuckerberg and friends at Harvard College created The Facebook to detail and organize their classmates. (Books and movies have been created about whether Zuckerberg stole the idea from others.) In two years, the site, now called Facebook, was available to anyone over 13 years old with an email address. The innovations did not stop: YouTube and Reddit in 2005, Twitter in 2006, Instagram in 2010, Snapchat in 2011, TikTok in 2017, and Clubhouse in 2020. O60 & Facebook certainly is the exemplar of successful social media. How has it maintained its prominence? It has a solid business model—collecting information on its users (who often readily give out such information to personalize their experience) and using that information to sell advertising perfectly targeted to an audience. Facebook also has the advantage of a now-mature organization. As social media was evolving, most users had few qualms about moving to whichever site offered the better experience; most users have profiles and accounts on numerous services. But as relational networks become more and more established and concentrated on a few social media sites, it becomes increasingly difficult for newcomers to offer the same rich networking experience. For a Facebook user with hundreds of friends in their social network, switching to another network and bringing along the entire network of friends would be a daunting and infeasible prospect. Mighty Google attempted to break Facebook's hold on social media. It offered Google Buzz, linked to its popular Gmail, giving Buzz a built-in user base from Gmail contact lists. Google+ was yet another attempt. Both failed to dent

Facebook. Google's struggles underscore how difficult it has become to compete with Facebook. And when a competitor arises, offering something different, such as Instagram, Facebook can always purchase it. Facebook bought Instagram for $1 billion in 2012. Yet as the 2020s proceed, new forms of social media, such as Clubhouse, the audio chat site, will be developed and incorporated into the lives of users." The History of Social Media This short video discusses Key Takeaways the history of social media. e The internet has military origins. The goal of the original internet was decentralization so that an attack could not disable U.S. military communication. e Sir Tim Berners-Lee created the World Wide Web that made it easier for non-technical people to access the internet. Another development, the web browser, allowed for access to and creation of web pages all over the internet. e Building on the early infrastructure of the internet and the web, early pioneers, such as GeoCities, began to use the medium as social media. View in the online reader e In the late 1990s and early 2000s, an explosion of social media brought about the creation of social media that are still popular today, from YouTube to Twitter to Facebook. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

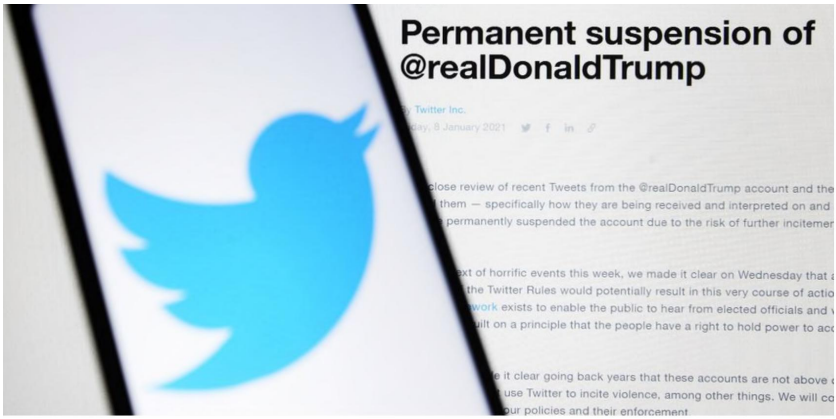
Chapter 11 Social Media in the 2020s 343 Exercises You likely use at least one social media site. The sites have many different ways of paying for themselves but most rely on advertising. Visit your social media site a few times and then consider the following: e What ads do you see? e Why do you think you are seeing those particular ads? 11.3 The Role of Social Media in American Culture Learning Objectives 1. Identify how social media has influenced American politics. 2. Discuss how privacy concerns have disrupted social media. 8. Determine the changes brought to commerce and media profits by social media. Entire books have been written on the role of social media in American culture. In the 2020s, however, we can identify three areas of increasing importance: politics, privacy, and profits. Let's take each in turn. Politics and Social Media Almost from their inception, social media were caught up in politics. Media such as Facebook and Twitter allowed politicians, campaigns, and interest groups to bypass mainstream media and communicate directly with voters. And as they quickly grew in size and reach, social media became indispensable. Every presidential campaign since 2008 has been influenced by social media. Some called 2008, the “Facebook election.” The Barack Obama campaign, which succeeded against Republican John McCain, recognized the power of the still-young medium. U.S. News & World Report said, “This election was the first in which all candidates—presidential and congressional—attempted to connect directly with American voters via online social networking sites like Facebook and MySpace.” Noting the emphasis on Facebook, the magazine continued, “It is no coincidence that one of Obama's key strategists was 24-year-old Chris Hughes, a Facebook cofounder. It was Hughes who masterminded the Obama campaign's highly effective web blitzkrieg—everything from social networking sites to podcasting and mobile messaging.” Politicians around the world took note. In the 2012 election, Obama again turned to social media but so did his opponent, former Massachusetts governor Mitt Romney. Social media accounts helped candidates identify supporters and in turn raise money from them as well as urge them to contact others. The New York Times noted the influence of YouTube and Twitter but again found Facebook to have the greatest impact: “Facebook, the juggernaut of social networking sites, is still one of the most

influential social media tools for politicians, entertainers, celebrities, and other prominent people. Getting a user to share, comment, and like the content flowing through the site © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 is a huge victory and could potentially help reach voters who don't just rely on traditional print and TV outlets for information.”"* In 2016, things took a darker turn. The campaigns of Hillary Clinton and Donald Trump both used every social media outlet available—with Trump a constant presence on Twitter. The election was also dogged by allegations that Russian hackers, with dozens of disguised accounts, had posted false news stories to Facebook designed to discourage Clinton supporters and to mobilize supporters of Trump, who won. FIGURE 11.7 Barack Obama was one of the first politicians to recognize the power of social media. A ~ 3 Barack Obama, Q co eke» | | snare = | Politician Photos Videos More ~ WB Barack Obama LN ¢ a Supreme Cour g 47.131,600 people like this Stop obstructing our Supreme & ourt p Thayer and 17 othe i Timeline About ——— p invite friends to like thi Page Source: Bakhur Nick/Shutterstock.com But perhaps a deeper threat was recognized in the very functioning of social media. The algorithms of social media are designed to provide you with information (and advertising) that are aligned with your interests. When it comes to politics, however, the algorithms can work against people getting adequate information for voting. A social media analyst noted: “Many people can't understand how Trump could possible gain so much support, given the breadth of coverage about his various failings and extreme views. But when you consider that more Americans than ever now get their news via Facebook—some 63% according to Pew Research—and that Facebook's News Feed algorithm shows people content they're more likely to Like and engage with, it's not a stretch to imagine that such a process could have a significant impact on political perception.” The argument is that depending on your political leanings, you will only see content that confirms what you believe. The situation leads to people placing themselves into “filter bubbles” that never bring them information that goes against their current beliefs."” The 2020 presidential election only highlighted concerns over social media. The social media platforms were on guard against interference from international hackers. But in the aftermath of the election, which Joe Biden won, supporters of President Trump claimed that millions of votes were cast illegally. Trump continued to make the claims of illegality over social media

even after the votes were certified by states. And on January 6, 2021, as the election was being confirmed in Congress, after a speech by Trump, his supporters attacked the U.S. Capitol. In the aftermath, the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 11 Social Media in the 2020s 345 now-former president was banned from Twitter and Facebook. As the 2020s proceed, social media certainly is front and center in American politics. FIGURE 11.8 After inflammatory statements on Twitter, Trump was permanently suspended. Other blogs Insights Permanent suspension of @realDonaldTrump ears that these accounts are not above t iolence, among other things. We will co ur pi ind their enforcement Source: viewimage/Shutterstock.com Privacy and Social Media Social networking provides unprecedented ways to keep in touch with friends, but that ability can sometimes be a double-edged sword. Users can update friends with every latest achievement—‘[your name here] just won three straight drinking games downtown!’—but may also unwittingly be updating bosses and others from whom particular bits of information should be hidden. The shrinking of privacy online has been rapidly exacerbated by social networks, and for a surprising reason: conscious decisions made by participants. Putting personal information online—even if it is set to be viewed by only select friends—has become fairly standard. Dr. Kieron O'Hara studies privacy in social media and calls this era “intimacy 2.0," a riff on the buzzword “Web 2.0.” One of O'Hara's arguments is that legal issues of privacy are based on what is called a “reasonable standard.” According to O'Hara, the excessive sharing of personal information on the internet by some constitutes an offense to the privacy of all, because it lowers the “reasonable standard” that can be legally enforced. In other words, as cultural tendencies toward privacy degrade on the internet, it affects not only the privacy of those who choose to share their information, but also the privacy of those who do not. We are close to entering an era in which privacy is not expected. Indeed, It's almost a given that when you shop online for shoes, you'll suddenly find yourself served with ads for shoes across a bunch of other websites, or in your Facebook feed. If you've been in a physical store, you might see a related ad pop up in one of your apps later on. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


Permanent suspension of
@realDonaldTrump
Twitter Inc.
8 January 2021
close review of recent Tweets from the @realDonaldTrump account and the
them — specifically how they are being received and interpreted on and
permanently suspended the account due to the risk of further incitemen
xt of horrific events this week, we made it clear on Wednesday that
the Twitter Rules would potentially result in this very course of actio
work exists to enable the public to hear from elected officials and
uilt on a principle that the people have a right to hold power to ac
it clear going back years that these accounts are not above
use Twitter to incite violence, among other things. We will co
our policies and their enforcement

Facebook CEO Mark Zuckerberg's Opening Testimony to Congress Facebook founder Mark Zuckerberg testified remotely before the U.S. Senate on July 29, 2020. View in the online reader Connected, But Alone? The Effect of Social Media This TED Talk given by MIT researcher Sherry Turkle discusses the alienation caused by social media. View in the online reader With close to 3 billion users, it is no surprise that Facebook is one of the primary battlegrounds for privacy on the internet. In its earlier years, Facebook seemed to imply that people gave up their privacy so they could share information." For example, in 2009, the company decided to make public information sharing the default setting on Facebook. Previously, users could restrict public access to basic profile information like their names and friends. The new settings made all this information publicly available with no option to make it private. Mark Zuckerberg, the founder of Facebook, can make things worse. At an award ceremony in San Francisco in early 2010, Zuckerberg claimed that privacy was no longer a “social norm.” For more than ten years, Facebook has tried to balance the concerns of users about their private information and the desires of advertisers for access to that information. Critics charge that Facebook tries mightily to have users share more of their information publicly—information that Facebook will then use to offer more targeted advertising. ™ The more information a marketer has, the better the company can target a message, and the more likely it is that the recipient will buy something. Privacy and Facebook exploded again in controversy in 2018 when news reports revealed that a London-based data analytics company, Cambridge Analytica, was able to surreptitiously collect personal data on up to 87 million people through Facebook, possibly using the data to try and influence the outcome of the 2016 U.S. presidential election and the Brexit vote. Mark Zuckerberg was forced to appear before the U.S. Congress, faced hours of withering questions and promised, once again, to protect the privacy of Facebook users. Some people had had enough and opted to #DeleteFacebook. The 2020s see Facebook (as well as other social media) facing government inquiries over privacy concerns. The European Union has been much more aggressive than U.S. regulators in attempting to control the use of personal data by Facebook.™! But U.S. institutions have taken note and social media

sites expect to see more oversight over privacy concerns. Profits and Social Media As we have seen, profits for social media such as Facebook and Twitter come largely from advertising. Rather than placing an expensive ad on television or in a magazine that might be of interest to 10 percent of viewers, companies turn to social media, which offer the opportunity to place a targeted ad in front of someone who recently searched for the product or posted about the product. The return on investment is much greater for advertisers on social media. And thus, one of the primary influences of social media on American culture is the flow of advertising dollars away from other media—newspapers, radio, television, and magazines—to social media. Almost every medium discussed in this book has been affected by the movement of advertising dollars to social media. The huge profits made by social media companies, now some of the most valuable companies in the world, have come at the expense of other media. If youre not paying for the product, the product is you. Ironically, the social media advertising model comes directly from traditional media. For example, a traditional television program comes to viewers “for free.” The program is not free, of course, but paid for by the advertising that viewers are exposed to throughout. Social media uses the same model. You might have heard the expression: “If youre not paying for the product, the product is you.” As you scroll through your feeds on Twitter, Facebook, or Instagram, that media company is renting your eyeballs to its advertisers. Advertising isn't just a way for Facebook and its ilk to perhaps earn a little bit of revenue in between hosting family photos and personal musings. It's the very purpose of the site's existence, and the same goes for Twitter and LinkedIn.”"™! Google's model is slightly different but of great interest. Its main business is advertising—and it is a highly successful business. Google's search engine, Gmail, and Blogger give that single company an immense amount of information and a historically unsurpassed ability to market to specific groups. Your Google searches reveal much about you—your desires, plans, fears, illnesses, © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 interests, and more. Google takes that knowledge of you and sells it to advertisers. If you do a search on how to get a better night's sleep, you can be sure that eventually you will be seeing advertisements on sleep aids, mattresses, pillows, and more. It is good to remember that the purpose of social media is not pleasure but profit. FIGURE 11.9 Social media companies are able to entice advertisers with a formula that works. Source: © Shutterstock, Inc. Key Takeaways e Social media, since their creation, have played increasingly important roles in every presidential election. e Social media, such as Facebook, at first appeared to assume that privacy was a thing of the past. But government regulators are trying to provide for more privacy on social media. e Facebook has been the leader in privacy-related controversy, with its seemingly constant issues with privacy settings. One of the critical things to keep in mind is that as more people become comfortable with more information out in the open, the "reasonable standard" of privacy is lowered. This affects even people who would rather keep more things private. e Social media depend on people providing private information that can be sold to advertisers. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. 1. Some people are comfortable providing private information for the pleasures of social media. Are you? Why or why not? 2. Do you think that governments should regulate social media? Why or why not? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

MARKETING STRATEGY
SEO
CONTENT
E-MAIL
LINKS
WEBSITE

broadband Internet access Higher-speed connections to the internet that make things like live video, audio, and file sharing possible.
11.4 Trends in Social Media Learning Objectives Define the digital divide as it relates to social media and the internet in the 2020s. Emphasize the special challenges of rural areas for access to social media and the internet. Identify issues surrounding disinformation, conspiracies, and “fake news.” Determine how Wikipedia tries to fight against disinformation. Identify the issues surrounding net neutrality in the 2020s. aa & SP > As we have stressed throughout this chapter, social media are relatively new. In comparison to media like newspapers and magazines, social media are in their infancy. But it is possible to identify some important trends that shape and are shaped by social media in America. Access to Broadband —the Digital Divide in the 2020s By December 2002, not that long after the creation of the World Wide Web, a survey by the Pew Internet & American Life Project found that 84 percent of Americans believed that they could find information on health care, government, news, or shopping on the internet.™! This belief in a stillnew medium would in itself be remarkable, but taking into account that 37 percent of respondents were not even connected to the internet, it becomes even more fantastic. In other words, of the percentage of Americans without internet connections, 64 percent still believed that it could be a source of information about these crucial topics. The expectations of course were that all Americans would eventually have access to the web, just as they had access to every other medium if they chose. Nowhere was this more apparent than in the Bush administration's 2004 report, “Toward a New Golden Age in Education: How the internet, the Law, and Today’s Students Are Revolutionizing Expectations.” By this time, the term digital divide was already widely used and the goal of “bridging” it took everything from putting computers in classrooms to giving personal computers to some high-need students to use at home. Though often used globally to describe the chasm between rich and poor countries, the “digital divide” was recognized as an American phenomenon as well. The report stated that an “explosive growth” in sectors such as e-learning and virtual schools could allow each student “individual online instruction." More than just being able to find information online, people expected the internet to provide

virtually unlimited access to educational opportunities. To make this expectation a reality, one of the main investments that the paper called for was increased broadband Internet access. The report called for broadband access “24 hours a day, seven days a week, 365 days a year,” saying that it could “help teachers and students realize the full potential of this technology." Almost 20 years later, the COVID-19 pandemic showed that expectations still outpaced reality. The digital divide was still creating two Americas. One America has multiple computers, tablets, and smart phones and fast and convenient broadband, strong enough for numerous people in the home to stream movies, play games, and attend online classes. The other America, often in cities or rural areas, has few computers, flip phones, and a weak internet service that cannot handle a streaming video for an online class. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 11 Social Media in the 2020s 349 FIGURE 11.10 During the COVID-19 pandemic, many students needed to work in libraries and classrooms because of lack of internet access. Aa pe Tee Source: © Shutterstock, Inc. Even Seattle—home of Microsoft, Amazon, Starbucks, and numerous other companies—found that many of the city's homes did not have internet access. The divide was more pronounced across the state: In Washington, 15% of households lacked internet subscriptions. And for families in Washington earning $20,000 or less a year, the percentage of those without access was almost 40%. "This isn't about cat videos on YouTube anymore," said Lloyd Levine, senior policy fellow at the University of California-Riverside, who studies the digital divide. "The internet is an essential, integral part of civic life in America in 2020. People who don't have access to the internet at home suffer demonstrable educational and economic harms."""" Rural Areas and Access to Information One of the founding principles of many public library systems is to allow for free and open access to information. Historically, one of the major roadblocks to achieving this goal has been a simple one: location. Those living in rural areas or those with limited access to transportation simply could not get to a library. But with the spread of the internet, the hope was that a global library would be created—an essential prospect for rural areas. One of the most remarkable educational success stories in the Department of Education's study is that of the Chugach School District in Alaska. In 1994, this district was the lowest performing in the state: over 50 percent staff turnover, the lowest standardized test scores, and only one student in 26 years graduating from college."! The school board instituted drastic measures, amounting to a complete overhaul of the system. They abolished grade levels, focusing instead on achievement, and by 2001 had increased internet usage from 5 percent to 93 percent. And in the 2020s, the district is thriving." The Department of Education study emphasizes these numbers, and with good reason: The standardized test percentile scores rose almost 50 pointsin a period of 4 years, in both math © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 and language arts. Yet these advances were not exclusive to low-performing rural students. In Florida, the Florida Virtual School system allowed rural school districts to offer advanced-placement coursework. Students excelling in rural areas could now study topics that were previously limited to districts that could fill (and fund) an entire classroom. Just as the Interstate Highway System commercially connected the most remote rural communities to large cities, the internet has brought rural areas even further into the global world, especially in regard to the sharing of information and knowledge. Credibility, Disinformation, and "Fake News" Social media has undoubtedly been a boon for people looking to be in touch with family and friends. And yet that very context makes social media a desirable place for others to place information and disinformation. Why? Here is an example: Someone scrolls through their Facebook feed and sees the latest report from a friend about her new baby. The person then sees a report describing how Democrats are secretly Satan-worshipping pedophiles who run a global child sex trafficking operation. That report is influenced by the fact that it has appeared right after a report from a friendly and trusted source. And though the idea that Democrats might be Satan-worshipping abusers of children could seem ludicrous and unbelievable to you, here is a headline of a 2021 article from Business Insider: "Almost a quarter of Republicans believe Satan-worshiping pedophiles control the US government, media, and financial sector." The belief is actually a core tenet of the far-right group, QAnon, which continues to dominate deeply conservative news and thinking after former President Donald Trump left office. The biggest factor behind the spread of this belief is right-wing news reports that find their way to social media feeds." This is not necessarily a problem with social media specifically; any traditional medium can—knowingly or unknowingly—publish unreliable or outright false information. But the explosion of available sources on social media has caused a bit of a dilemma for information seekers. The difference is that much of the information on social media is not the work of professional authors, but of amateurs who have questionable expertise or, worse, people and hackers purposely trying to spread false information for their own purposes and profit. As you recall from our earlier discussion, "filter bubbles" exacerbate

this problem. People's social media feeds provide them with information that they want to believe or already believe. QAnon supporters, from this perspective, likely will not see information that contradicts their theories. Indeed, they will be fed more information like that. FIGURE 11.11 Social media presents information that may not always be true. a FAKE NEWS = gg at 7 ry ee X Rumors Discredit Lies Incite Distortion Chaos Confusion Source: © Shutterstock, Inc. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 11 Social Media in the 2020s And the context in the 2020s is even more complicated by the concept of “fake news.” Though false stories go back to early humankind, the term was originally used in the 2010s by journalists and scholars to call out false stories created for political or economic gain. In a kind of verbal wrestling move, Donald Trump, when he was president, turned the term back on the mainstream media, calling any story that he did not like, “fake news.”™ For social media and American culture, the overall problem is vexing. While disinformation and conspiracies fill social media feeds, legitimate sources of information are disparaged as “fake news.” Wikipedia: The Internet’s Precocious Problem Child Nowhere has this cross-examination and cross-listing of sources been more widespread than with Wikipedia. Information free and available to all? That sounds like a dream come true—a dream that Wikipedia founder Jimmy Wales was ready to pursue. Since the site began in 2001, the Wikimedia Foundation (which hosts all of the Wikipedia pages) often is among the top ten most-visited site on the web. Organizations had long been trying to develop factual content for the web but Wikipedia went for something else: verifiability. The guidelines for editing Wikipedia state, “What counts is whether readers can verify that material added to Wikipedia has already been published by a reliable source, not whether editors think it is true.”*" The benchmark for inclusion on Wikipedia includes outside citations for any content “likely to be challenged” and for “all quotations.” While this may seem like it’s a step ahead of many other sources on the internet, there is a catch: Anyone can edit Wikipedia. This has a positive and negative side—though anyone can vandalize the site, anyone can also fix it. In addition, calling a particularly contentious page to attention can result in one of the site's administrators placing a warning at the top of the page stating that the information is not necessarily verified. Other warnings include notices on articles about living persons, which are given special attention, and articles that may violate Wikipedia's neutrality policy. This neutrality policy is a way to mitigate the extreme views that may be posted on a page with open access, allowing the community to decide what constitutes a “significant” view that should be represented.2"! 351 verifiability The key to a source that is considered usable on Wikipedia. Verifiable

information is credited to a specific author or reliable news organization, and has been previously vetted in some way— “truth” does not enter into the picture. You might have professors or friends who warn you against using Wikipedia. FIGURE 11.12 But as long as users do not take the facts on Wikipedia at face value and make Wikipedia ires to beareliable sourceci sure to follow up on the relevant sources linked in the articles they read, the site information. can be an extremely useful reference tool that gives users quick access to a wide range of subjects. However, care must be taken. Articles on controversial or esoteric subjects can be especially prone to vandalism or poorly researched information. Since every reader is a potential editor, a lack of readers can lead to a poorly edited page because errors, whether deliberate or not, go uncorrected. In short, the lack of authorial credit can lead to problems with judging bias and relevance of information, so the same precautions must be taken with Wikipedia as with any other online source, primarily in checking references. The advantage of Wikipedia is its = raped te HEE = p | sa norror fim edited openness and freedom—if you find a problem, you can either fix it (with your Source: pixinoo/Shutterstock.com own verifiable sources) or flag it on the message boards. Culturally, there has been a shift from valuing a few reliable sources to valuing a multiplicity of competing sources. However, weighing these sources against one another has become easier than ever before. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

352 Understanding Media and Culture in the 2020s Net Neutrality in the 2020s Most internet users in the United States connect through a commercial internet service provider (ISP). The major players—Comcast, Verizon, Time Warner Cable, AT&T, and others—serve as portals to the internet, providing a way for anyone with a cable line or phone line to receive broadband internet access through a dedicated data line. But you might not have thought about how such a system works or might work. One way is that ISPs should treat all content impartially. Any two websites from any two organizations with similar server capabilities will load at the same speed. Amazon, no matter how big, should not be given preference by a service provider over the local library. Or else only the already big, established, wealthy companies would have the best media sites. No one should have their internet service slowed down or blocked because someone else paid more. Service providers, however, might not be happy with this arrangement. They would offer another way. They would love a new service model that would allow corporations or others to pay for a "higher tier" service. For example, this would allow Amazon to pay Comcast so that its website moves faster than other companies, unless the other companies also wanted to pay for the higher service. The local library would be left with the second-class, slower service. The ISPs see this as good capitalism—let people and companies pay for better service if they want to or can afford it. Some passengers, after all, pay for better treatment in first class. Why not ISPs? In 2015, the Federal Communication Commission (FCC), during the Obama administration, provided one answer. It reclassified ISPs as "common carriers" that can be regulated under the Communications Act. Under this re-categorization, the internet is treated as a public utility—the internet is public and does not belong to any private company—and thus the ISPs cannot offer premium rates for some and slower service to others. Net neutrality rules were designed to enable a free flow of information, requiring ISPs to provide equal speeds to all content providers and applications that use the internet, allowing our current open internet' environment to persevere. FIGURE 11.13 Supporters of net neutrality rally outside Comcast headquarters in Philadelphia, 2018. e 2J eÁ NEUTRN yA XK OY Be. Source: Michael Candelori/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights

reserved.

KEEP THE NET NEUTRAL
KEEP THE WEB & A FREE GLOBAL PUBLIC SPACE!
A FREE SOCIETY NEEDS A
F.F. KENNEDY BL
PHILLY 4 NET NEUTRA
Profit

 The FCC called the regulations net neutrality rules. And the main reason is that without them small companies or internet startups would not have the ability to grow their businesses. Defend: ; . igs s The concept that service ers of net neutrality contend that small businesses (those without the ability to forge partnerships providers should treat all with the service providers) would be forced onto a “second-tier” internet service, and their content online content equally, would naturally suffer, decreasing inventiveness and competition among internet content rather than developing a : tiered system that allows providers. companies to pay for faster delivery of information. net neutrality In 2017, under the Trump administration, the FCC followed a path of deregulation and eliminated many of the regulations. Amidst much uproar, the ISPs did not implement many changes and, by 2020, a Democrat, Joe Biden was in the White House with a new FCC chairperson, Jessica Rosenworcel, who is a supporter of net neutrality.’ The 2020s will see continued oversight of ISPs and the potential re-introduction of net neutrality regulations at the state as well as the federal level. We have placed net neutrality under a common trend for social media because net neutrality is almost always under pressure from ISPs, lobbyists, and supporters and opponents in Congress and the decisions influence all of the social media companies—and companies to come—and will influence how each of us accesses the internet. It is likely too that wireless companies will be pulled into this discussion thus further complicating how the American people will get their social media. Key Takeaways e The United States still faces a “digital divide” with access to the internet and social media, especially in rural areas. e Disinformation and “fake news” have continued to dominate discussion of social media and politics. e Wikipedia has found success as a crow-sourced information source in an age of much disinformation. e Net neutrality is a general category of laws that seek to make it illegal for service providers to discriminate among types of internet content. One downside of content discrimination is that a service provider could potentially make competitors’ sites load much more slowly than their own. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. 1. You might combine a few of our trends by doing a Wikipedia search

on the digital divide. What do you find? How is the information cited? Do you find it reliable? 2. As you have seen, net neutrality is more controversial. Look at the Wikipedia site for net neutrality. Do you get a sense of where the Wikipedia entry stands on the topic? How? 3. Do you think internet service should be treated like first class and economy seats in airplanes? Why or why not? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 11.5 The Future of Social Media in the 2020s Learning Objectives 1. Analyze the legal scrutiny that will accompany the growth of social media. 2. Identify the potential of “social commerce” in the 2020s. 8. Describe the continued dominance of video content on social media and the rise of TikTok. 4. Discuss why augmented reality will become common in the 2020s. More Growth—and More Legal Scrutiny After reading through some of the trends in the previous section, you wont be surprised to learn that one future of social media is more growth—along with more regulatory control and legal scrutiny. Social media certainly will grow. Much of the world is still getting wired to the internet. Soon those countries and peoples will find their way to social media. And the big social media companies—YouTube, Facebook, Instagram, Twitter, and more—will maintain their dominance. But with that dominance will come government regulations. Data privacy and data security are two issues that will not go away in the 2020s. The European Union, for example, does not accept at all the “free market rules” that have allowed social media companies in the United States to escape undue scrutiny as they gathered, used, and sold private information. In developing countries where social media will be starting “fresh,” it can be expected that more privacy controls will be put into place from the start. China and India too—with more than one-third of the world's population—take a very different approach to social media. The United States likely will follow the lead of others and limit the collection and use of personal information. The very content that appears on U.S. social media will also be under FIGURE 11.14 i : oe Social media companies face little regulation scrutiny, from the political right and left. For example, in 2021, some critics currently. blamed social media outlets for helping to organize the January 6 protest and riot at the U.S. Capitol. Others wondered why Twitter had the power to ban a U.S. president for his content. The Council on Foreign Relations looked at the worldwide scene and noted, “Critics say the companies are not incentivized to regulate hateful or violent speech because their ad-driven business models rely on keeping users engaged. At the same time, politicians in some countries, including the United States, argue that social media companies have gone too far with moderation, at the expense of free speech.”®"! Social media companies argue that policies are

difficult to create and enforce. For example, it can be difficult for humans—or algorithms—to distinSource: © Shutterstock, Inc. guish between hate speech and commentary or general statements or a call to arms, such as “fight to the death.” Some companies argue the burden should not be on them to write U.S. rules and actually have called for government regulation. These are issues that will endure in the 2020s. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 11 Social Media in the 2020s 355 Social Commerce—Shopping in the Feed The 2020s have seen the embrace of a relatively new phrase: “social commerce.” The COVID-19 pandemic pushed forward a revolution that already was under- FIGURE 11.15 £ z ai : f i A Online shopping thrived during the pandemic. way: in-store shopping giving way to online shopping. But social commerce is not the same as traditional e-commerce. So what exactly is social commerce? The marketing site Hootsuite explains: “Social commerce is the process of selling SHOPPING ONLINE products directly on social media. With social commerce, the entire shopping experience—from product discovery and research to the checkout process—takes place right on a social media platform.”®® In other words, in social commerce, as you scroll through your Facebook feed, you might see an ad for vitamins at a health store (probably because you did a search for vitamins, but that is another story). You click on the ad and—you do NOT get taken to the website of the health store. You instead make the purchase right on your Facebook feed, never leaving the app, and then continue scrolling through your feed. That is social commerce. Brands have long used social media platforms like Instagram, Pinterest, and Facebook to sell products. The difference is where, how—and how fast—that transaction can get completed. As we enter the 2020s, social commerce is already Source: © Shutterstock, Inc. well on its way to becoming a competitor with websites and online sellers. Facebook, Instagram, and Pinterest have “storefronts” in operation. And the trend will strengthen as more brands and more social media get on board. Hootsuite says social commerce is a $89.4 billion market as we start the 2020s. It is projected to grow to $604.5 billion in the next seven years. You will not escape social commerce in your social media feeds. The Dominance of Video — and a TikTok Evolution In some ways the future of social media in the 2020s is the same future as the 2010s—the continued FIGURE 11.16 dominance of video content. Video content has proved to be one of the most engaging forms of — Tiktok gained popularity social media and remarkably adaptable. Mobile technology has driven much of this success. It is during the pandemic. incredibly easy and fast now to shoot, edit, produce, and upload video and even easier to watch it. Users seem to appreciate the wide variety of choices as well. From short-form videos, such as those popular on

TikTok, or long-form content on YouTube, people spend time on social media watching videos. Some studies even suggest that in the 2020s, 82% of all online content will be video."" The written word is perhaps too slow and less engaging for mobile. TikTok perhaps is the best example of this phenomenon. In its study of the medium, The New i i g ; g , Source: XanderSt/Shutterstock. York Times headline read: "TikTok (Yes, TikTok) Is the Future." The article stated that TikTok became com "a needed dose of silliness during the pandemic—and more recently, a unique home for grieving and activism." For the Times, TikTok was more than just silly videos. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 How TikTok Took the “TikTok feels familiar, but its soul is unlike that of other social media that came before it. It can World By Storm be mindless fun, but it’s also a force to pay attention to. TikTok is the first entertainment powerThis CNBC video reports on house born in and built for the smartphone age—and it might change everything.”*" TikTok the origins and popularity of doesn't necessarily show you the reality of the world, the Times said. It's about visual expression ish but not in a traditional television, film, documentary style, or any other style. “Netflix, YouTube and most other internet video services grafted existing business behaviors onto new distribution models. TikTok blew up all of that. It wasn't made for cord cutters. It's for people who never watched TV at all.” TikTok itself might undergo challenges in the 2020s, especially surrounding its ownership by the Chinese internet conglomerate ByteDance. It will evolve and likely spawn imitators. But the dominance of video expression on social media in the 2020s seems to be assured. View in the online reader Augmented Reality Will Become More than Cute Filters Video will be a central part of social media in the 2020s. But it might not be the video we are used to. For years, people have predicted that virtual reality (VR) would come to film, television—and social media. But, as we have discussed, the bulky headsets and clunky technology prevent VR from making any inroads. The same cannot be said for augmented reality (AR). It will be prominent in the 2020s. AR is simply the use of any technology or software to edit, improve, enhance and... augment original content. The filters are now being used on several major platforms, such as Snapchat and Instagram. If you have used Instagram filters to switch the faces of you and your dog, you have used AR. Other social media, noticing the engagement and sharing that results from AR filters, are figuring out ways to use it. Facebook actually had an early AR filter but did not figure out ways to popularize it. Brands already used AR on their websites and social media posts. AR can FIGURE 11.17 i j AR can be used on some platforms, like allow people to try on clothes, for example, or design rooms. Sephora is a beauty Instagram, now. and makeup company that uses AR to allow customers to try on different kinds of makeup. IKEA uses AR so customers can choose furniture for their living rooms. Big tech companies have seen the potential of

AR and are looking to capture the market on how it is created, which will be a large benefit to social media companies and their users. Apples ARKit, the evolving series of its open source AR development tool, competes with Google's ARCore technology. As the big tech companies make AR easier and more affordable, its use will spread. “Although gaming still has the highest share of industry revenue and will remain a relevant driver of AR, practical uses like in healthcare, engineering, and sales will continue to gain traction,” says the essay in MobiDev. “Real estate and corporate campus navigation will benefit from AR solutions as well. The growing trend of the ‘metaverse will also help accelerate hybridization of telework and virtual meetings with AR technologies.”°* Key Takeaways e The continued popularity and growth of social media will result in more regulations and legal scrutiny, especially in the arenas of privacy and management of content. Source: © Shutterstock, Inc. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 e “Social commerce” will become more common as social media apps allow you to make purchases within their feeds. e Video will continue its dominance of social media—but TikTok has shown the way for more experimentation. e After years of promise, augmented reality (AR) will become more popular in the 2020s, moving from Instagram filters to different forms of content throughout social media. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. 1. Looking at our discussion of social media regulation, do you think governments or social media companies should create controls on social media? Why? 2. Look for an advertisement in one of your social media feeds (an ad should not be hard to find). Are there ways for you to make a purchase in the app? If not, can you see where in the ad it might be possible? 3. Do you use, watch, or create short-form videos on Instagram, TikTok, or other sites? How are they different from other videos besides just their length? 4. Do you use augmented reality filters in any of your social media apps? Why or why not? 11.6 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 2 a. What are the military origins of the internet? b. Who were early pioneers of the World Wide Web and social media? c. Describe the explosion of social media from the late 1990s to the 2020s. 2. Questions for Section 3 a. How have social media influenced U.S. presidential elections? b. Why is Facebook often questioned over privacy concerns? c. What does this saying mean: If you’re not paying for the product, the product is you. 8. Questions for Section 4 a. What is the digital divide and why are rural areas especially affected? b. Why are disinformation and “fake news” important issues for social media? c. What is net neutrality and why is it an issue in the 2020s? 4. Questions for Section 5 a. Why will social media face more legal scrutiny in the 2020s? b. What is “social commerce”? c. Why will augmented reality become more common in the 2020s? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

. "Social . "The . Tim Berners-Lee, . NetMarketShare, . lan Peter,
Critical Thinking Questions 1. One of the repeated promises of the internet is that it is truly democratic and that anyone can have a voice. Has this played out in a viable way, or was that a naive assumption that never really came to fruition? 2. How have social networks transformed marketing? What are some of the new ways that marketers can target specific people? 3. How has the internet changed the way people socialize online? Are there entirely new forms of socializing that did not exist before the internet? 4. Why are disinformation and “fake news” such troublesome issues to address? 5. Who should be in charge of policing threatening content on social media: the government or social media companies? Career Connection There is a constantly growing market for people who know how to use social media effectively. Often, companies will hire someone specifically to manage their Facebook, Instagram, and Twitter feeds as another aspect of public relations and traditional marketing. Consider the following: 1. How can you put your current skills on a resume to show your value to companies looking for help in social media? 2. How can you improve and develop your skills in social media? 3. Are your current social media sites, such as Facebook, Twitter, and Linkedin, reflective of a person looking for work in social media? Endnotes Media Fact Sheet,"
PewResearchCenter, May 7, 2021, https://www.pewresearch.org/internet/fact-sheet/social-media/. Evolution fo) Social Media," Maryville, June EA 2020, https://online.maryville.edu/blog/evolution-social-media/. . Central Intelligence Agency, “Country Comparison: Internet Hosts,” World Factbook, https://www.cia.gov/library/publications/the-world-factbook/rankorder/2184rank.html. “The WorldWideWeb 2009, http://www.ws.org/People/Berners-Lee/WorldWideWeb. Browser,” . Tom Zeller, Jr., “Canceling AOL? Just Offer Your Firstborn,” New York Times, August 29, 2005, http://www.nytimes.com/2005/08/29/technology/29link.html. . National Center for Supercomputing Appliances, “About NCSA Mosaic,” 2010, http://www.ncsa.illinois.edu/Projects/mosaic.html. “Browser Market Share,” http://marketshare.hitslink.com/browser-market-share.aspx?qprid=0&qpcal=1 &qptimeframe=M&qpsp=132. . Andrii Degeler, "Firefox Overtakes Microsoft Internet Explorer,"

Arstechnica, May 17, 2016, https://arstechnica.com/ business/2016/05/firefoxovertakes-microsoft-internet-explorer-edge-browsers-first-time-statcounter/. “The History of Email,” The Internet History Project, 2004, http://www.nethistory.info/History of the Internet/email.html. . Mark Moraes, Chip Salzenberg, and Gene Spafford, “What is Usenet?” December 28, 1999, http://www. faqs.org/faqs/usenet/what-is/part1/. . Simon Jeffery and others, “A People’s History of the Internet: From Arpanet in 1969 to Today,” Guardian (London), October 23, 2009, http://www.guardian.co.uk/ technology/interactive/2009/oct/23/ internet-arpanet. . While GeoCities is no longer in business, the Internet Archive maintains the site at http://www.archive.org/web/geocities.php. Information taken from December 21, 1996. . Internet Archaeology, 2010, http://www. internetarchaeology.org/swebelements.htm. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 20. 21. 22. 23. 24. . Simon . Bobbie Johnson, Kemp, "Digital 2020," WeAreSocial, January 30, 2020, https:// wearesocial.com/blog/2020/01/digital-2020-3-8-billionpeople-use-social-media. . Matthew Fraser and Soumitra Dutta Barack, "Obama and the Facebook Election," U.S. News & World Report, November 19, 2008, https://www.usnews.com/opinion/articles/2008/1 1/19/ barackobama-and-the-facebook-election. . Jenna Wortham, "The Presidential Campaign on Social Media," The New York Times, October 8, 2012, http://archive.nytimes.com/ www.nytimes.com/ interactive/201 2/1 0/08/technology/campaign-socialmedia.html?_r=0. . Andrew Hutchinson, "How the US Election Played Out on Social, and the Role of Social Platforms in the News Cycle," Social Media Today, November 9, 2016, https:// www.socialmediatoday.com/social-networks/ how-us-election-played-out-social-and-role-social-platforms-news-cycle. . Zoe Kleinman, “How Online Life Distorts Privacy Rights for All,” BBC News, January 8, 2010, http://news.bbc.co.uk/2/hi/ technology/8446649.stm. “Facebook Privacy Change Angers Campaigners,” Guardian (London), December 10, 2009, http:// www.guardian.co.uk/ technology/2009/dec/1 0/facebook-privacy. Bobbie Johnson, “Privacy No Longer a Social Norm, Says Facebook Founder,” Guardian (London), January 11, 2010, http:// www.guardian.co.uk/technology/201 O/jan/1 1/facebook-privacy. Kevin Bankston, “Facebook’s New Privacy Changes: The Good, the Bad, and the Ugly,” Deeplinks Blog, Electronic Frontier Foundation,

December 9, 2009, http://www.eff.org/deeplinks/2009/1 2/ facebooks-new-privacychanges-good-bad-and-ugly. Kelvin, Chan, "EU court opinion leaves Facebook more exposed over privacy," Associated Press, January 13, 2021, https://apnews.com/article/ belgium-europe-data-privacy-93b5bdbf4eb35ae9692e08e037947 137. Greg McFarlane, "How Facebook, Twitter, Social Media Make Money From You," Investopedia, February 7, 2020, https:// www.investopedia.com/stock-analysis/032 1 14/how-facebook-twitter-social-mediamake-money-you-twtr-Inkd-fo-goog.aspx. Anick Jesdanun, “High Expectations for the Internet,” December 30, 2002, http://www.crn.com/it-channel/18822 1 82;jsessionid = 3Z2ILJNFKM1FZQE1GHPCKH4ATMY32JVN.

25. 26. 27. 28. 29. 30. Chapter 11 Social Media in the 2020s U.S. Department of Education, Toward a New Golden Age in American Education: How the Internet, the Law and Today's Students Are Revolutionizing Expectations, National Education Technology Plan, 2004, http://www2.ed.gov/about/offices/list/os/ technology/plan/2004/ site/theplan/edlite-intro.html. U.S. Department of Education, Toward a New Golden Age in American Education: How the Internet, the Law and Today's Students Are Revolutionizing Expectations, National Education Technology Plan, 2004, http://www2.ed.gov/about/offices/list/os/technology/ plan/2004/ site/theplan/edlite-intro.html. Anna Patrick, "How the COVID-19 Pandemic Shed Light on the Digital Divide," GovTech, June 10, 2020, https:/Awww.govtech.com/network/ how-the-covid-19-pandemic-shed-light-on-the-digital-divide.html. U.S. Department of Education, Toward a New Golden Age in American Education: How the Internet, the Law and Today's Students Are Revolutionizing Expectations, National Education Technology Plan, 2004, http://www2.ed.gov/about/offices/list/os/technology/ plan/2004/ site/theplan/edlite-intro.html. "Chugach School District," Education Reimagined, May 2021, https://education-reimagined.org/map/chugach-school-district/. Eliza Relman, "Almost a quarter of Republicans believe Satan-worshiping pedophiles control the US government, media, and financial sector,"Businessinsider, May 27, 2021, https:// www.businessinsider.com/23-ofrepublicans-believe-satan-worshiping-pedophiles-control-us-government-2021-5. 31. 32. 33. 34. 35. 36. 37. 38. 39. Alex Woodward, "'Fake news': A guide to Trump's favourite phrase — and the dangers it obscures," Thelndependent, October 2, 2020, https://www.independent.co.uk/ news/world/americas/us-election/ trump-fake-news-counter-history-b732873.html. Wikipedia, s.v. "Wikipedia:Neutral point of view," http://en.wikipedia.org/ wiki/ Wikipedia:Neutral_point_of_view. Wikipedia, s.V. "Wikipedia:Verifiability," http://en.wikipedia.org/wiki/ Wikipedia:Verifiability. "New president, new FCC, new net neutrality rules?" Marketplace, May 7, 2021, https:// www.marketplace.org/shows/marketplace-tech/new-president-new-fcc-new-net-neutrality-rules/. Anshu Siripurapu and William Merrow, "Social Media and Online Speech: How Should Countries

Regulate Tech Giants?" Council on Foreign Relations, February 9, 2021, https://www.cfr.org/in-brief/social-media-andonline-speech-how-should-countries-regulate-tech-giants. Stacy McLachlan, "What is Social Commerce and Why Should Your Brand Care?" Hootsuite, November 3, 2020, https://blog.hootsuite.com/socialcommerce/. "Social Media Trends for 2021 and Beyond," InfluencerMarketing, May 1, 2021, https://influencermarketinghub.com/social-media-trends/. Shira Ovide, "TikTok (Yes, TikTok) Is the Future," The New York Times, June 3, 2020, https://www.nytimes.com/2020/06/03/technology/tiktokis-the-future.html. "10 Augmented Reality Trends of 2022: A Vision of Immersion," MobiDev, January 12, 2022, https://mobidev.biz/blog/augmented-realitytrends-future-ar-technologies. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

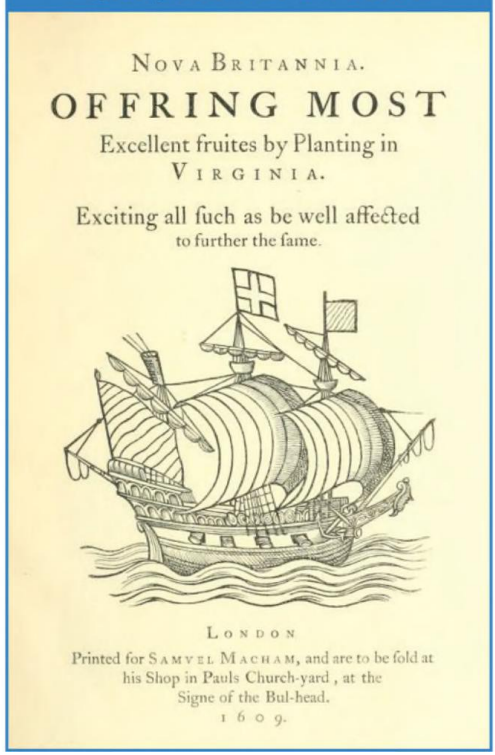
 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 12 Advertising and Public Relations in the 2020s 12.1 A History of Advertising and Public Relations Learning Objectives 1. Define advertising and public relations. 2. Trace the history of advertising and public relations. 8. Identify the origins of public relations. 4. Discuss the importance of brands for advertising. Advertising and public relations are somewhat different topics than others in this book. They are not usually considered media and do not have their own physical vehicle, such as books, radio, magazines, or television. They also span all media and, in one way or another, support all media. Yet like all media, they create and carry messages and content and have had—and will have—significant influence on American life. They are crucial to understanding media and culture. Early Advertising Advertising—defined as promoting a product or service through the use of paid announcements—dates back to the early histories of humankind, when fishermen, farmers, or hunters might have informed people of their goods for sale. Public relations—defined as the management of information and images of a person or organization—is a much newer practice. Though people and companies have always tried to manage information and images, the profession of doing so, as we will see, arose in the early 1900s. We can see advertising roots throughout history. In 79 CE, the volcanic eruption of Italy's Mount Vesuvius destroyed and, ultimately, preserved the ancient city of Pompeii. Historians have used the city's archaeological evidence to piece together many aspects of ancient life. Pompeii's ruins reveal a world in which the fundamental tenets of commerce and advertising were already in place. Merchants offered different brands of fish sauces identified by various names such as "Scaurus' tunny jelly." Wines were branded as well and their manufacturers sought to position them by making claims about their prestige and quality. Toys and other merchandise found in the city bear the names of famous athletes, providing, perhaps, the first example of endorsement techniques." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 12.1 The History of Advertising Advertising can be found in the ruins of Pompeii. Ancient Advertising Painted notices in Pompeii Pamphlet Advertising A pamphlet from the 1600s Nova BRITANNIA. OFFRING MOST Excellent fruites by Planting in VIRGINIA. Exciting all fuch as be well affected to further the fame. AZ, Printed for Samy £L M acu am, and are to be fold at his Shop in Pauls Church-yard , at the Signe of the Bul-head. 16049. Sources: Shutterstock, Inc.; Nova Britannia; Library of Congress, LC-USZ62-61346. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. Modern Advertising Internet ads SALE SHOP NOW Newspaper Advertising Ads from the early 1900s FRANK LESLEY ILLUSTRATED N

Ancient Advertising
Painted notices in Pompeii

Pamphlet Advertising
A pamphlet from the 1600s



NOVA BRITANNIA.

OFFRING MOST

Excellent fruites by Planting in

VIRGINIA.

Exciting all ſuch as be well affected

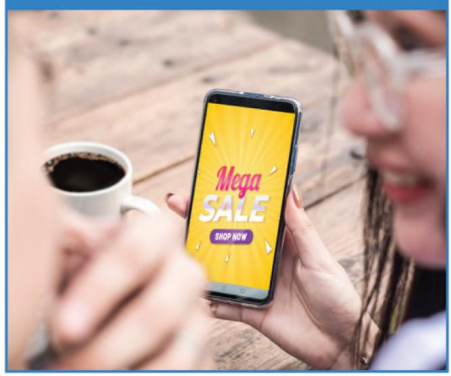
to further the ſame.

LONDON

Printed for SAMVEL MACHAM, and are to be ſold at his Shop in Pauls Church-yard, at the Signe of the Bul-head.

1609.

Modern Advertising
Internet ads



Newspaper Advertising
Ads from the early 1900s

80 FRANK LESLIE'S ILLUSTRATED NEWSPAPER. [June 29, 1867.

Fashions for 1867.

J. W. BRADLEY'S DUPLEX ELLIPTIC SPRING SKIRTS.

EMPIRE TRUNK

DUPLEX ELLIPTIC

RUSSIAN AMERICA

THIRTY

PREPARING FOR THE HEATED TERM.

A Magnificent Prize.

Grover & Baker's Unrivaled SIX FAMILY SEWING MACHINES.

BARTLETT'S REVERSIBLE SEWING MACHINES.

GOOD SEWING MACHINES.

CALENBERG & VAUPEL'S AGRAFFE PIANOS.

CEDAR CAMPHOR.

WARD'S PERFECT FITTING SHIRTS.

STEINWAY & SONS' Grand, Square & Upright PIANOFORTES,

WHEELER & WILSON'S HIGHEST PREMIUM LOCK STITCH SEWING MACHINES.

FLORENCE Lock Stitch Reversible Foot SEWING MACHINE.

REMARKABLE NOVELTY! STEREOSCOPIC VIEWS

THE PARLOR STEAM ENGINE.

$5 SEWING MACHINE! $5

GROVER & BAKER'S SUPERIOR PREMIUM Elastic Stitch and Lock Stitch SEWING MACHINES.

LADIES' LACE PAPER COLLARS

How is the Time to Subscribe for FRANK LESLIE'S PLEASANT HOURS.

A Beautifully Illustrated Journal for the Family Circle, Railroad Travelers, etc.

Chapter 12 Advertising and Public Relations in the 2020s

Advertising continued to part of life and work. But the invention of the printing press in 1440 changed its scale. The printing press made it possible to create advertisements that could be put up on walls and handed out to individuals. By the 1600s, newspapers had begun to include advertisements on their pages. Advertising revenue allowed newspapers to print independently of secular or clerical authority, eventually achieving daily circulation. By the end of the 16th century, most newspapers contained at least some advertisements as merchants and craftspeople sought to promote their goods." European colonization of the Americas during the 1600s brought about one of the first large-scale advertising campaigns. When European trading companies realized that the Americas held economic potential as a source of natural resources such as timber, fur, and tobacco, they attempted to convince others to cross the Atlantic Ocean and work to harvest this bounty. The advertisements for this venture described a paradise without beggars and with plenty of land for those who made the trip. The advertisements convinced many poor Europeans to become indentured servants to pay for the voyage." The rise of the penny press during the 1800s had a profound effect on advertising. The New York Sun embraced a novel advertising model in 1833 that allowed it to sell issues of the paper for a small amount of money, ensuring a higher cir363 FIGURE 12.2 Early penny press papers such as the New York Sun took advantage of advertisements, which allowed them to sell their issues for a penny or two. AVERY HOPWOOD'S GALE OF LAUGHTER ARMER DIRECTION Of SELWYN ECO. eN Doshi E cans ET One HARRIS THEATRE 2° SEASON Source: Newspapers.com, https://commons.wikimedia. org/wiki/File:Fair_ and_Warmer_newspaper_ad_The_ Sun_NYC_ 30July1916.tif. culation and a wider audience. This larger audience in turn justified greater prices for advertisements, allowing the paper to make a profit from its ads rather than from direct sales." P. T. Barnum and Advertising The career of P. T. Barnum, cofounder of the famed Barnum & Bailey circus, gives a sense of the experimental and expansive nature of advertising during the 1800s. He began his career in the 1840s writing ads for a theater, and soon after, he began promoting his own shows. He advertised these shows any way he could, using not only interesting newspaper ads

but also bands of musicians, paintings on the outside of his buildings, and street-spanning banners. Barnum also learned the effectiveness of using the media to gain attention. In an early publicity stunt, Barnum hired a man to wordlessly stack bricks at various corners near his museum during the hours preceding a show. When this activity drew a crowd, the man went to the museum and bought a ticket for the show. This stunt drew such large crowds over the next two days that the police made Barnum put a halt to it, gaining it even wider media attention. Barnum aimed to make his audience think about what they had seen for an extended time. His Feejee mermaid —actually a mummified monkey and fish sewn together —was not necessarily interesting because viewers thought the creation was really a mermaid, but because they weren't sure if it was or not. Such marketing tactics brought Barnum's shows out of his establishments and into social conversations and newspapers." Although most companies today would eschew Barnum's outrageous style, many have used the media and a similar sense of mystery to promote their products. Apple, for example, famously keeps its products such as the iPhone and iPad under wraps, building media anticipation and coverage. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 12.3 P. T. Barnum used the press to spark interest in his shows. Source: Library of Congress, LC-DIG-ppmsca-54832 In 1843, a salesman named Volney Palmer founded the first U.S. agency dedicated to advertising. The Philadelphia agency made money by linking potential advertisers with newspapers. By 1867 other agencies had formed, and advertisements were being marketed at the national level. During this time, George Rowell, who made a living buying bulk advertising space in newspapers to subdivide and sell to advertisers, began conducting market research in its modern recognizable form. He used surveys and circulation counts to estimate numbers of readers and anticipate effective advertising techniques. His agency gained an advantage over other agencies by offering advertising space most suited for a particular product. This trend quickly caught on with other agencies. In 1888, Rowell started the first advertising trade magazine, Printers' Ink." As we saw in Chapter 5, McClure found success in 1893 thanks to an advertising model: selling issues for nearly half the price of other magazines and depending on advertising revenues to make up the difference between cost and sales price. Magazines such as Ladies' Home Journal focused on specific audiences, so they allowed advertisers to market products designed for a specific demographic. By 1900, Harper's Weekly, once known for refusing advertising, featured ads on half of its pages." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

The Barnum & Bailey Greatest Show on Earth
East Indian Dwarf
Tattooed People
The Bearded Lady
What is She?
The Human Skeleton
Moss-haired Girl
The Swedish Swallower
Double-bodied Wonder
The Living Skeleton
The Egyptian Giant
The Peerless Prodigies of Physical Phenomena
and Great Presentation of Marvelous Living Human Curiosities.
Printed in America
The World's Largest, Grandest, Best Amusement Institution.

Chapter 12 Advertising and Public Relations in the 2020s 365 The History of Advertising Discovers Brands—and Respect Advertising This video takes you through the history of advertising. Another ubiquitous aspect of advertising developed around this time: brands. During most of the 19th century, consumers purchased goods in bulk, weighing out scoops of flour or sugar from large store barrels and paying for them by the pound. Innovations in industrial packaging allowed companies to mass produce bags, tins, and cartons with brand names on them. Although brands existed before this time, they were generally reserved for goods that were inherently recognizable, such as china or furniture. Advertising a particular kind of honey or flour made it possible for customers to ask for that product by name, giving it an edge over the unnamed competition." View in the online reader FIGURE 12.4 In the early 1900s, brand-name food items began making a household name for themselves. Me) aS ed SD Leg MU A We Ma CY NY Hh Source: Library of Congress, LC-DIG-pga-03959 The rise of department stores during the late 1800s also gave brands a push. Nationwide outlets such as Sears, Roebuck & Company and Montgomery Ward sold many of the same items to consumers all over the country. A particular item spotted in a big-city storefront could come to a small-town shopper's home thanks to mail-order catalogs. Customers made associations with the stores, trusting them to have a particular kind of item and to provide quality wares. Essentially, consumers came to trust the store's name rather than its specific products." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

ibrary of Congress, LC-DIG-pga-03959

Although advertising was becoming increasingly accepted as an element of mass media, many ae such as still regarded it as an unseemly occupation. This attitude began to change during the early 20th Sears, Roebuck and Co. century. Brands were trusted parts of American households. And as magazines—widely considered ea Soe a highbrow medium—began using more advertising, the advertising profession began attracting catalogs. more artists and writers. Writers used verse and artists produced illustrations to embellish advertisements. Not surprisingly, this era gave rise to commercial jingles and iconic brand characters such as the Jolly Green Giant and the Pillsbury Doughboy. The household cleaner Sapolio produced advertisements that made the most of the artistic advertising trend. Sapolio's ads featured various drawings of the residents of “Spotless Town” along with a rhymed verse celebrating the virtues of this fictional haven of cleanliness. The public anticipated each new ad in much the same way people today anticipate new television episodes. In fact, the ads became so popular that citizens passed “Spotless Town” resolutions to clean up their own jurisdictions. Advertising trends later moved away from flowery writing and artistry, but the lessons of those memorable campaigns continued to influence the advertising profession for years to come." World War I fueled an advertising and propaganda boom. Corporations that had switched to manufacturing wartime goods wanted to stay in the public eye by advertising their patriotism. Source: Chicago History Museum Equally, the government needed to encourage public support for the war, employing such tech/ Alamy Stock Photo niques as the famous Uncle Sam recruiting poster. President Woodrow Wilson established the advertiser-run Committee on Public Information to make movies and posters, write speeches, and generally sell the war to the public. Advertising helped popularize World War I on the homefront, and the war in turn gave advertising a much-needed boost in stature. The postwar return to regular manufacturing initiated the 1920s as an era of unprecedented advertising.” Public Relations Takes Form FIGURE 12.6 As we mentioned at the outset, public relations can be traced back in time to any effort undertaken John D. Rockefeller is often to sway people's feelings about people, companies, or events. For example, the abolitionist moveconsidered

the wealthiest ment in the United States and Britain used books, leaflets, and lectures to sway public opinion American of all time. He used one of the first examples of public relations to influence But most scholars trace the birth of the public relations industry back to two men in the early public opinion during a strike. 9096. Ivy Lee began his career as a New York journalist. At the time, the Rockefeller family and its Standard Oil faced a public backlash to the suppression of strikes in their coal mines in 1903. Skilled in the ways of newspapers, Lee encouraged the family head, John D. Rockefeller, to visit the mines and interact with the miners—inviting along the press, of course. The actions helped improve public perception of Rockefeller and Standard Oil. And Lee found himself in a new position—public relations—attracting other clients, such as Pennsylvania Railroad, which sought him out after a train crash. against the slave trade. Another man, Edward Bernays, was working to create public relations but in a quite different way. Bernays was born in Austria but moved to the United States with his family as a child. He was the nephew of the psychoanalyst Sigmund Freud and worked to apply his uncle's theories on psychology to the broader state of public opinion with particular interests in propaganda and persuasion. His 1923 book, Crystalizing Public Opinion, is seen as a founding text of public relations. The twinned departments of advertising and public relations became common to modern organizations. Source: Everett Collection/ Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 12 Advertising and Public Relations in the 2020s 367 Advertising and Media Become Intertwined As new media became established, they turned to advertising and public relations for support. For example, the rising film industry made celebrity testimonials, or product endorsements, an important aspect of advertising during the 1920s. Film stars including Clara Bow and Joan Crawford endorsed products such as Lux toilet soap. In these early days of mass-media consumer culture, film actors and actresses gave the public figures to emulate as they began participating in popular culture." As discussed in Chapter 7, lobbyists worked hard in the 1920s to make radio an advertisingsupported medium. Although many initially thought radio was too intrusive a medium to allow advertising, as it entered people's homes by the end of the decade, advertising had become an integral aspect of programming. Advertising agencies often created their own programs that networks then distributed. As advertisers conducted surveys and researched prime time slots, radio programming changed to appeal to their target demographics. The famous Lux Radio Theater, for example, was named for and sponsored by a brand of soap. Product placement was an important part of these early radio programs. Ads for Jell-O appeared during the course of The Jack Benny Program, and Fibber McGee and Molly scripts often involved their sponsor's floor wax. The relationship between a sponsor and a show's producers was not always harmonious; the producers of radio programs were constrained from broadcasting any content that might reflect badly on their sponsor." Unsurprisingly, the Great Depression, with its widespread decreases in levels of income and buying power, had a negative effect on advertising. Spending on ads dropped to 38 percent of its previous level. Social reformers added to revenue woes by again questioning the moral standing of the advertising profession. Books such as Through Many Windows and Our Master's Voice portrayed advertisers as dishonest and cynical, willing to say anything to make a profit and unconcerned about their influence on society. Humorists also questioned advertising's authority. The Depression-era magazine Ballyhoo regularly featured parodies of ads, similar to those seen later on "Saturday Night Live' or spoofed in movies. These ads mocked the claims that had been made throughout the 1920s, further reducing advertising's public

standing.’ This advertising downturn lasted only as long as the Depression. As the FIGURE 12.7 United States entered World War II, advertising again returned to encourage pub- Television advertising became the way to pay lic support and improve the image of businesses. However, there was one lasting for the production costs of the programs. effect of the Depression. The rising consumer movement made false and misleading advertising a major public policy issue. At the time, companies such as Fleischmann's (which claimed its yeast could cure crooked teeth) were using advertisements to pitch misleading assertions. In 1938, the federal government created the Federal Trade Commission (FTC) and gave it the authority to halt false advertising. In 1955, television outpaced all other media for advertising. Television provided advertisers with unique, geographically oriented mass markets that could be targeted with regionally appropriate ads. The 1950s saw a 75 percent increase in advertising spending, faster than any other economic indicator at the time.” Single sponsors created early television programs. These sponsors had total control over programs such as Goodyear TV Playhouse and Kraft Television The- Source: © Shutterstock, Inc. atre. The present-day network model of television advertising took hold during the 1950s as the costs of television production made sole sponsorship of a show prohibitive for most companies. As we have discussed, rather than having a single sponsor, the networks began producing their own shows, paying for them through ads sold to a number of different sponsors. Under the new model of advertising, television producers had much more creative control than they had under the solesponsorship model. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 12.8 Jon Hamm of the television show, “Mad Men” which featured the era known as the creative revolution of advertising. T Source: s_bukley/Shutterstock.com The quiz shows of the 1950s were the last of the single-sponsor-produced programs. In 1958, when allegations of quiz show fraud became national news, advertisers moved out of programming entirely. The quiz show scandals also added to an increasing skepticism of ads and consumer culture. Advertising research during the 1950s had used scientifically driven techniques to attempt to influence consumer opinion. Although the effectiveness of this type of advertising is questionable, the idea of consumer manipulation through scientific methods became an issue for many Americans. Vance Packard's best-selling 1957 book, The Hidden Persuaders, targeted this style of advertising and was part of a growing critique of 1950s consumer culture. The U.S. public was becoming increasingly wary of advertising claims—not to mention increasingly weary of ads themselves.” The Creative Revolution— “Mad Men” Advertising needed something different. And this era of advertising became known as the “creative revolution” for its emphasis on creativity over straight salesmanship. The creative revolution reflected the values of the growing anticonformist movement that culminated in the countercultural revolution of the 1960s. It is this period that was portrayed by the popular U.S. television program in the 2000s about advertisers, “Mad Men.” The creativity and anti-conformity of 1960s advertising, however, quickly gave way to more product-oriented conventional ads during the 1970s. Agency JBLIC conglomeration, a recession, and cultural fallout were all factors in the recycling of older ad techniques. Major television networks dropped their long-standing ban on comparative advertising early in the decade, leading to a new trend in positioning ads that compared products. Advertising wars such as Coke versus aMc Pepsi, and later Microsoft versus Apple were products of this trend. Innovations in the 1980s stemmed from a new television channel: MTV. Producers of youth-oriented products created ads featuring music and focusing on stylistic effects, mirroring the look and feel of music videos. By the end of the decade, this style had extended to more mainstream products.” During the late 1980s, studies showed that consumers were trending away from brands and brand

loyalty. A recession coupled with general consumer fatigue led to an increase in generic brand purchases and a decrease in advertising with a rise in marketing—the process of identifying customer needs and determining how best to meet those needs, with or without advertising. In 1983, marketing budgets allocated 70 percent of their expenditures to ads and the remaining 30 percent to other forms of promotion. By 1993, only 25 percent of marketing budgets were dedicated to ads." These developments helped lead to the rise of big-box stores such as Walmart that focused on low prices rather than expensive name brands. Large brands remade themselves during this period to focus less on their products and more on the ideas behind the brand. Nike's “Just Do It” campaign, endorsed by basketball star Michael Jordan, gave the company a new direction and a new means of promotion. Nike representatives have stated they have become more of a “marketing-oriented company” as opposed to a product manufacturer. As large brands became more popular, they also attracted the attention of reformers. Companies such as Starbucks and Nike bore the brunt of late 1990s protests against “sweatshops” and unfair labor practices. As these brands attempted to incorporate ideas outside of the scope of their products, they also came to represent larger global commerce forces. This type of branding—the
© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 12 Advertising and Public Relations in the 2020s 369 association of a particular brand with cultural values or lifestyles—increasingly incorporated public relations techniques rather than advertising. Twenty-first-century advertising has adapted to new forms of digital media. Internet outlets Protests Against Nike's such as blogs, social media forums, and other online spaces created new possibilities for advertisers, Unfair Labor Practices and shifts in broadcasting toward internet formats have caused advertisers to adapt. As we have In the 1990s, Nike was the seen, advertising dollars shifted from traditional media to digital media and, in the latter half of the target of protests due to 2010s, especially to mobile media, making possible Facebook, Instagram, Twitter, and the social SHES ON ERIE OL practices: media of the 2020s. Key Takeaways e Advertising is "paid for" information. Public relations strives for information management. e Advertising supported the beginnings of both radio and television. e Public relations arose as a different communication vehicle that tried to "place" information into news stories. View in the online reader e Advertising found respect through its association with upper-class magazines and respected brands. e Advertising and public relations have had to adapt to different eras and technologies. Exercises Please answer the following short-answer questions. Each response should be a minimum of one paragraph. 1. What is the difference between advertising and public relations? 2. How did advertising influence the development of radio and television? 3. How did brands influence the growth of advertising? 4. How do you think advertising will affect new media? 12.2 The Role of Advertising and Public Relations in American Culture Learning Objectives Discuss the role of advertising in shaping a consumer culture. Trace how advertising can promote new possibilities. Analyze how advertising has promoted stereotypes. Determine the issues over children and advertising. Identify the controversies over truth in advertising. Gs Ow = Because advertising has long existed as a form of media or support of media, its relationship with American culture is grounded really in the very origins of the country. Indeed, as we have seen, the first immigrants to America from Europe were encouraged by advertising to make the trip. This section thus will focus primarily on advertising's influence on American culture. Interestingly, in © 2023 Boston Academic Publishing, Inc., d.b.a

FlatWorld. All rights reserved.

370 Understanding Media and Culture in the 2020s our next section, Section 3, we will see that the more modern craft of public relations will dominate current trends, as personalties, groups, and companies come to recognize the value of proactively managing information and images.”"! Advertising and the Rise of Consumer Culture George Babbitt, the protagonist of Sinclair Lewis's 1922 novel Babbitt, written in that century's Roaring 20s, was a true believer in the growing American consumer culture—and the role of advertising: Just as the priests of the Presbyterian Church determined his every religious belief . . . so did the national advertisers fix the surface of his life, fix what he believed to be his individuality. These standard advertised wares—toothpastes, socks, tires, cameras, instantaneous hot-water heaters—were his symbols and proofs of excellence; at first the signs, and then the substitutes, for joy and passion and wisdom.”"! Lewis's satirical representation of a 1920s-era consumer indicates the debate over national consumer culture that was taking shape at the time—100 years ago. That debate is over. We can look back over the past 100 years and recognize that America (indeed much of the world) is based around the consumption of goods and services. And if we are to think of the role of advertising in American culture, consumerism must be a primary consideration. What exactly is “consumer culture’? The phrase suggests that consumpjoes enews for deodorants and other tion—the act of buying goods or services—is a social and cultural activity, not hygiene products broke social taboos about always driven by physical needs or wants, but instead by finding pleasure and Public discussion of hygiene. meaning in the very acts of purchasing and consuming. We don't just buy a shoe. = We buy a Nike. We don't just want to eat. We want to go to a fancy restaurant. Uso oD 0-RO-DO d ail l But how do we know or feel what might be valued or pleasurable consumpda y tion? More often than not, the value comes to us from advertising. As it has products symbols of worth and cultural values. The rise of mass media (and of the advertising models that these media embraced) has made advertising an increasingly influential aspect of culture. and bo DUNG of) youraelh always done, advertising seeks to attach products to larger ideas and make the Consumerism is the unspoken message behind most advertising. You can buy a product that suits your needs and desires, consumer culture says. It suggests you can

buy happiness, freedom, and peace of mind. Automobile ads of the 1920s portrayed cars as a new, free way of life rather than simply a means of transportation. Advertisers also helped create new needs. It used new ideas about personal hygiene to sell products and ended up breaking taboos about public discussion of the body. Advertisers helped find “epidemics” of halitosis and body odor so they could sell products such as mouthwash and deodorant. A Listerine campaign of the era transformed bad breath from a nuisance into the mark of a sociopath.” Women's underwear and menstruation went from being topics unsuitable for most family conversations to being fodder for the pages of national magazines.” Consumer culture suggests that there is nothing that you need or want that cannot be taken care of by the purchase of a product. Source: Alf van Beem, https://commons.wikimedia.org/ wiki/File:Odo-Ro-Do_kartonnen_reclamebord.jpg. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © How Commercials Get Us To Buy Crap We Don't Need This video discusses how commercials create consumer culture. View in the online reader Advertising and the Creation of New Worlds Another influence of advertising has been its participation in the creation of new worlds—new ways of thinking about the world. World War I bond campaigns had made it clear that advertising could be used to influence public beliefs and values. Advertisers helped American understand their place in the world in a new way. After the World War, as the world worked to renew itself, advertising helped show how. The idea might seem fanciful. But in an address to the American Association of Advertising Agencies in 1926, President Calvin Coolidge went as far as to hold advertisers responsible for the "regeneration and redemption of mankind."""" But, of course, advertising by itself would not regenerate the world. Advertising would regenerate the world to the extent that it could persuade, coerce, or entice people to consume. After yet another war, World War II, the world again needed to rebuild. Throughout the 1950s and early 1960s, advertising—now finding huge audiences on television—offered an idealized world to comfort and strive for. Indeed, much of mainstream culture, as seen on television and as propagated by magazine, radio, and newspaper advertising, was a middle- or upper-class white suburban world."" This sanitized image of the suburban family, popularized in such TV programs as Ozzie and Harriet and Leave It to Beaver, lasted only until the tumult of the mid-1960s and 1970s called for new worlds. In the 1960s, close to 50 percent of the American population was under the age of 25 due to the baby boom of the 1950s. In previous decades youths were not looked at as desirable targets for advertising, but that had changed. Advertisers needed to connect with the youth market, but they found that young people had issues with and questions about materialism, conformism—and consumerism. "Advertisers had to dig deep into their creativity and come up with clever ways to connect with their audience, who disdained the elitist approach of the past and embraced creativity," said one marketing agency." The result was an advertising style of humor, irony, and irreverence, captured as we have seen in the television program, "Mad Men." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Apple's 1984 campaign is one of the best known examples of defining a prodFIGURE 12.10 ; uct in terms of new cultural trends. A fledgling company compared to computer Apple’s 1984 ad for the Macintosh : sate 2 revolutionized advertising. giants IBM and Xerox, Apple spent nearly $2 million on a commercial that would end up only being aired once—but on America’s biggest stage, the Super Bowl.” During the third quarter of the 1984 Super Bowl, viewers across the United States watched in amazement as an ad unlike any other at the time appeared on their TV screens. The commercial showed a drab gray auditorium where identical individuals sat in front of a large screen. On the screen was a man, addressing the audience with an eerily captivating voice. “We are one people, with one will,” he droned.”" While the passive audience sat motionlessly, one woman ran forward with a sledgehammer and threw it at the screen, causing it to explode in a flash of light and smoke. As the scene faded out, a narrator announced that Apple would announce the new Macintosh computer.” With this commercial, Apple ; = B defined itself as a pioneer of the new generation, a generation that would be Source: Ik T, https://commons.wikimedia.org/wiki/ using personal computers. Instead of marketing its products as utilitarian tools, File:Apple_Macintosh_av4_Computer_History_Museum_ n i r : + 4 [30] (25364330319) jog. Available under CC BY 2.0, https:// it advertised them as devices for combating conformity. Over the next few creativecommons.org/licenses/by/2.0/. decades, other companies imitated this approach, presenting their products as symbols of cultural values. As we have seen, advertising in the 21st century, right up until today, has helped to shape and maintain worlds in which the “personal computer” quickly became quaint and old-fashioned and new products and new forms of media were ushered in. Yet it is of no little interest that the social media of today and days to come likely will be supported by the same force that has supported newspapers, radios, and television—advertising. Advertising and the Maintenance of Stereotypes Perhaps paradoxically, advertising is intertwined not just with creation and support of new possiFIGURE 12.11 The early Cream of Wheat bilities but also with the reflection and maintenance of old ways of thinking. In particular, box featured a stereotypical advertising is fully implicated in the perpetuation of stereotypes. image of a black

male cook. . . on . S The white, middle-class composition of ad agencies through the decades contributed to the rare depictions of minoritized populations in advertisements. And when people of color were represented, it was almost always in stereotypical form. As we have discussed, icons such as Aunt Jemima, the Cream of Wheat chef, and the Hiram Walker butler were some of the most recognizable Black figures in U.S. culture. Unlike the Black Americans who had gained fame through their artistry, scholarship, and athleticism, however, these advertising characters were famous for being domestic servants, waiting on white people. During the 1950s, stereotypical images of Black Americans promulgated by advertisers began to draw criticism from civil rights leaders to no avail. However, during the 1960s, meetings of the American Association of Advertising Agencies (AAAA) hosted civil rights leaders, and agencies began to respond to the criticisms of bias. A New York survey in the mid-1960s showed what everyone knew to be true: that Black people were underrepresented at advertising agencies. Many agencies responded by hiring Black employees, and a number of Black-owned agencies started in i TEG : the 1970s." And though the situation has changed for the representation of some minoritized Source: Go Antiques, https:// ; ; ; ; oe P sömmotiswikimediaora/wiki/ groups, Asians, Latinx, Indigenous people, and others are still left out of much advertising in the File:Cream_of_Wheat_old_cereal_ 2020s. box.jpg. Women too are subject to stereotypes. Early advertising frequently reached out to women because they made approximately 80 percent of all consumer purchases. Thus, women were well represented in advertising. However, those depictions presented women in extremely narrow roles. Through the 1960s, ads targeting women generally showed them performing either as sexual © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 objects or doing domestic duties such as cooking or cleaning. Too, ads targeting men often placed women in a submissive sexual role even if the product lacked any overt sexual connotation. A National Car Rental ad from the early 1970s featured a disheveled female employee in a chair with the headline “Go Ahead, Take Advantage of Us.” Another ad from the 1970s pictured a man with new Dacron slacks standing on top of a woman, proclaiming, “It's nice to have a girl around the house.”"™ FIGURE 12.12 Beauty products for females used beautiful celebrities so the average housewife would aspire to look like them. Source: Courtesy of Unilever, https://commons.wikimedia.org/wiki/File:Rita_Hayworth_-_Be_Lovelier_Tonight_(Lux_Toilet_Soap).png An advertising profile printed in Advertising Age magazine gave a typical advertiser's understanding of the housewife at the time: She likes to watch TV and she does not enjoy reading a great deal. She is most easily reached through TV and the simple down-to-earth magazines. ... Mental activity is arduous for her.... She is a person who wants to have things she can believe in rather than things she can think about." The National Organization for Women (NOW) created a campaign during the early 1970s targeting the role of women in advertisements. Its participants complained about offensive ads to networks and companies and even spray-painted slogans on offensive billboards in protest. Representation of women in advertising has improved since the 1960s and 1970s, but it still remains a problem. The 2010 Super Bowl drew one of the most diverse audiences ever recorded for the event, including a 45 percent female audience. Yet the commercials remained focused strictly on men. And of 67 ads shown during the game, only four showed minority actors in a lead role. Ten years later, Forbes had this headline after the 2020 Super Bowl: “Women Are Grossly Underrepresented In Super Bowl Ads, Despite Making Up 47% Of The Big Game's Audience.”™! Despite the obvious economic benefit of diversity in marketing, advertising practices have resisted change.”*! © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

"Be Lovelier Tonight!"
"My Beauty facials bring quick new Loveliness,"
"First work Lux Soap's creamy lather well into your skin," says Rita Hayworth. "Rinse with warm water, splash on cold. Pat gently with a soft towel to dry." Don't let neglect cheat you of Romance. This gentle care Rita Hayworth recommends will make you lovelier tonight!
In recent tests of Lux Toilet Soap facials by skin specialists, actually 3 out of 4 complexions improved in a short time!
Rita Hayworth
Star of Columbia Pictures' "GILDA"
LUX TOILET SOAP
FIGHT WASTE
Soap uses vital materials. Don't waste it!
9 out of 10 Screen Stars use this Care — Lux Girls are Lovelier!

Advertising and Children Should advertisers be allowed to use their persuasive tactics on children? That FIGURE 12.13 question has vexed generations of Americans. It really became an issue with the Garry Moore and Tony the Tiger sell Frosted os i : . ; . Flakes in 1955. advent of television. Print advertisements were often of little interest to children. But on television, advertisers had a captive—and naive—audience in children. The majority of advertisements that target children feature either toys or junk food. Children under the age of 8 typically lack the ability to distinguish between fantasy and reality, and many advertisers use this to their advantage. Studies have shown that most children-focused food advertisements feature high-calorie, low-nutrition foods such as sugary cereals. The Federal Trade Commission (FTC)has also turned its attention to online advertising to children. The Children's Online Privacy Act of 1998 was passed to prohibit companies from obtaining the personal information of children who access websites or other online resources. Because of the youth orientation of the internet, newer advertising techniques have drawn increasing criticism. Alcohol Tarte tee Rare companies in particular have come under scrutiny. Beer manufacturer cernes HORE they leytz TS Heineken's online presence includes a virtual city in which users can own an apartment and use services such as email. This practice mirrors that of children's advertising, in which companies often create virtual worlds to immerse children in their products. However, the age-verification requirements to participate in this type of environment are easily falsified and can lead to young children being exposed to more mature content. Source: Kelloggs, https://commons.wikimedia.org/wiki/File:Garry_Moore_Tony_the_Tiger_1955.jpg. advergames Online video games called advergames feature famous child-oriented products. The games difOnline video games that fer from traditional advertising, however, because the children playing them will experience a feature particular products much longer period of product exposure than they do from the typical 30-second television comand are marketed to e mercial. Child advocacy groups have been pushing for increased regulation of advertising to children, but it remains to be seen whether this will take place.®" Advertising and Truth It might seem strange to add some philosophical

questions to our discussion. Yet advertising has often been caught up in discussions of the truth. It is somewhat natural. Advertising is about making claims for people or products. Do those claims need to be true? Can they stretch the truth? How much? Regulation of the truth has played an important role in of advertising's history and cultural influence. One of the earliest federal laws addressing advertising was the Pure Food and Drug Law of 1906. A reaction to public outcry over the false claims of patent medicines, this law required informational labels to be placed on these products. It did not, however, address the questionable aspects of the advertisements, so it did not truly delve into the issue of false advertising."* Founded in 1914, the Federal Trade Commission became responsible for regulating false advertising claims. Although federal laws concerning these practices made plaintiffs prove that actual harm was done by the advertisement, state laws passed during the early 1920s allowed prosecution of misleading advertisements regardless of harm done.*! The National Association of Attorneys General has helped states remain an important part of advertising regulation. In 1995, 13 states passed laws that required sweepstakes companies to provide full disclosure of rules and details of contests." During the Great Depression, New Deal legislation threatened to outlaw any misleading advertising, a result of the burgeoning consumer movement and the public outcry against advertising during the period." The reformers did not fully achieve their goals, but they did make a permanent mark on advertising history. The 1938 Wheeler-Lea Amendment expanded the FTC's role to protect © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

375 consumers from deceptive advertising. Until this point, the FTC was responsible for addressing false advertising complaints from competitors. With this legislation, the agency also became an important resource for the consumer movement. In 1971, the FTC began the Advertising Substantiation Program to force FIGURE 12.14 advertisers to provide evidence for the claims in their advertisements. Under this Truth in advertising continues to be a struggle. program, the FTC gained the power to issue cease-and-desist orders to advertisers regarding specific ads in question and to order corrective advertising. Under this provision, the FTC can force a company to issue an advertisement acknowledging and correcting an earlier misleading ad. Regulations under this program established that supposed experts used in advertisements must be qualified experts in their field, and celebrities must actually use the products they endorse.“ In 2006, Sunny Health Nutrition was brought to court for advertising height-enhancing pills called HeightMax. The FTC found the company had hired an actor to appear as an expert in its ads and that the pills did not live up to their claim. Sunny Health Nutrition was forced to pay $375,000 to consumers for misrepresenting its product. Source: © Shutterstock, Inc. In 1992, the FTC introduced guidelines defining terms such as biodegradable and recyclable. The growth of the environmental movement in the early 1990s led to an upsurge in environmental claims by manufacturers and advertisers. For example, Mobil Oil claimed their Hefty trash bags were biodegradable. While technically this statement is true, a 500- to 1000-year decomposition cycle does not meet most people's definitions of the term.! The FTC guidelines made such claims false by law."*! And in the 2020s, terms like “organic” and “farm fresh” are equally gray areas in the never-ending dance between advertising and culture.“ Key Takeaways e Advertising has played a prominent role in promoting consumer culture. e Advertising has offered news ways of understanding the world. e Advertising has been instrumental in promoting stereotypes. e Advertising to children has been a subject of regular scrutiny. e Advertising’s relationship with the truth raises interesting questions for law and society. Exercises Carefully study a series of advertisements in a magazine or on television. Think about the issues raised in this section and then consider the following

questions: e How do the ads promote a consumer culture? e What problem is being solved by what product? e Are there any stereotyped portrayals in the ads you see? What “truth claims” do the ads make? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 12.3 Trends in Advertising and Public Relations Learning Objectives 1. Describe the four models of public relations and the four stages of a typical public relations campaign. Analyze the role of public relations in media and culture. Analyze the ways public relations is taking the place of traditional advertising. Explain the concept of branding. Describe the uses of public relations in politics, government, and news media. Cl a= & As we have seen, distinctions need to be made between advertising and public relations. Whereas E advertising is the paid use of media space to sell something, public relations (PR) is the attempt to organization to establish and maintain good relations between an organization and its customers or concommunicate with its stituents.“” Practically, PR campaigns strive to use the free press to encourage favorable coverage. constituents. In their book The Fall of Advertising and the Rise of PR, Al and Laura Ries make the point that the public trusts the press far more than they trust advertisements. Because of this, PR efforts that get products and brands into the press (now including social media) are far more valuable than a simple advertisement. Their book details the ways in which modern companies use public relations to far greater benefit than they use advertising.“®! public relations Advertising, of course, is not going anywhere. It is firmly entrenched in American and global culture. But as the book title suggests—The Fall of Advertising and the Rise of PR—for trends in advertising and public relations, we will focus on public relations. Then, after this discussion, the following section will take up the futures of both advertising and public relations in the 2020s." (m) What Is Public Relations? This video is a good introduction to public relations. View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 12 Advertising and Public Relations in the 2020s Public Relations Theories As you recall, Edward Bernays is often credited with helping create the field of public relations with his 1923 book, Crystallizing Public Opinion. He worked for dozens of corporations, government agencies, and politicians. He has been called “the father of public relations” and, more sardonically, “the father of spin.”®” Since Bernays, a significant trend in public relations has been the attempt to develop theories or models that might extend the reach of the field. Numerous scholars and practitioners have worked on models that might make public relations to be more effective. Todd Hunt and James Grunig developed a theory of four models of PR. This theory has held up in the years since its development and is a good introduction to PR concepts.®" TABLE 12.1 Grunig and Hunt’s Four PR Models Type of Model Description Example Traditional publicity model (the press agentry model) Professional agents seek media coverage for a client, product, or event. Actors and actresses make themselves available for interviews on morning news shows or late evening talk shows to promote forthcoming movies. Public information model Businesses communicate information to gain desired results. Colleges send informational brochures to potential students; a company includes an “about” section on its website. Persuasive communication model (the two-way asymmetric model) Organizations attempt to persuade an audience to take a certain point of view. Public service announcements, such as the ones that show “your brain” and “your brain on drugs” or others that encouraged vaccinations during the COVID-19 pandemic. Two-way symmetric model Both parties make use of a back-and-forth Customer satisfaction surveys sent out by companies; company Facebook groups and discussion. message boards. Source: Based on James E. Grunig and Todd Hunt, Managing Public Relations (Belmont, CA: Wadsworth Publishing, 1984). Under the traditional publicity model, PR professionals seek to create media coverage for a client, product, or event. These efforts can range from wild publicity stunts to simple news conferences to celebrity interviews in fashion magazines. As we saw, P. T. Barnum was an early American practitioner of this kind of PR. His outrageous attempts at publicity worked because he was not worried about receiving negative press; instead, he believed that any coverage was a

valuable asset. Acommon phrase that captures this concept: “There is no such thing as bad publicity.” More recent examples of this style of publicity include actors, musicians, and authors “making the rounds” of news shows and talk shows to promote their latest work.” The goal of the public information model is to release information to a constituency. This model is less concerned with obtaining dramatic, extensive media coverage than with disseminating information in a way that ensures adequate reception. For example, utility companies often include fliers about energy efficiency with customers’ bills, and government agencies such as the IRS issue press releases to explain changes to existing codes. In addition, public interest groups release the results of research studies for use by policy makers and the public. The persuasive communication model works to persuade a specific audience to adopt a certain behavior or point of view. To be considered effective, this model requires a measured response from its intended audience. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 377 traditional publicity model A PR model that aims to gain media attention. public information model A PR model that attempts to pass information on to the public. persuasive communication model A PR model that uses persuasive techniques to elicit a particular response from the target group.

propaganda The organized spreading of information to assist or weaken a cause. two-way symmetrical model A PR model that seeks to achieve consensus between two groups. FIGURE 12.15 Edward Bernays created campaigns using the persuasive communication model. T Source: Library of Congress, LC-USZC4-8121 Government propaganda is a good example of this model. Propaganda is the organized spreading of information to assist or weaken a cause." Edward Bernays has been called the founder of modern PR for his work during World War I promoting the sale of war bonds. One of the first professional PR experts, Bernays made the two-way asymmetric model his early hallmark. In a famous campaign for Lucky Strike cigarettes, he convinced a group of well-known celebrities to walk in the New York Easter parade smoking Lucky Strikes. Most modern corporations employ the persuasive communication model. The two-way symmetric model requires true communication between the parties involved. By facilitating a back-and-forth discussion that results in mutual understanding and an agreement that respects the wishes of both parties, this PR model is often practiced in town hall meetings and other public forums in which the public has a real effect on the results. In an ideal republic, Congressional representatives strictly employ this model. Many nonprofit groups that are run by boards and have public service mandates use this model to ensure continued public support. Commercial ventures also rely on this model. PR can generate media attention or attract costumers, and it can also ease communication between a company and its investors, partners, and employees. The two-way symmetric model is useful in communicating within an organization because it helps employees feel they are an important part of the company. Investor relations are also often carried out under this model. Public Relations Functions Another important trend: In their desire to improve the effectiveness of public relations, companies and agencies have identified individual "functions" that PR can carry out. Either private PR companies or in-house communications staffers carry out PR functions. A PR group generally handles all aspects of an organization's or individual's media presence, including company publications and © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

BACK UP OUR BOYS
WITH
YOUR
LIBERTY BOND
CIGARS
YOU BUY LIBERTY BONDS AND UNCLE SAM'S BOYS WILL DO THE REST!

 press releases. Such a group can range from just one person to dozens of employees depending on the size and scope of the organization. PR functions include the following: e Media relations: takes place with media outlets crisis management e Internal communications: occurs within a company between management and employees, The PR strategies used to and among subsidiaries of the same company r Be e Business-to-business: happens between businesses that are in partnership events so as to minimize : : : F Bt : ‘ negative publicity. e Public affairs: takes place with community leaders, opinion formers, and those involved in pub- £ 3 : lic issues e Investor relations: occurs with investors and shareholders Strategic communication: intended to accomplish a specific goal e Issues management: keeping tabs on public issues important to the organization Crisis management: handling events that could damage an organization's image™ Public Relations Campaigns As you can see, public relations practitioners have been anxious to develop a kind of science of public relations. As part of this strategizing, they developed the notions of PR “campaigns.” The campaigns can be created for any number of reasons. They can be a quick response to a crisis or emerging issue, or they can stem from a long-term strategy tied in with other marketing efforts. Regardless of its purpose, a typical campaign often involves four phases. FIGURE 12.16 Anatomy of a PR campaign Initial Research Phase Strategy Phase Tactics Phase Evaluation Phase The issue is identified and Campaign goals are set Media forms are selected The campaign is evaluated researched, and a target and the message is to carry out the message. for effectiveness, and audience is selected. decided. potential results are researched. Source: Jack Lule The first step of many PR campaigns is the initial research phase. First, practitioners identify and qualify the issue to be addressed. Then, they research the organization itself to clarify issues of public perception, positioning, and internal dynamics. Strategists can also research the potential audience of the campaign. This audience may include media outlets, constituents, consumers, and competitors. Finally, the context of the campaign is often researched, including the possible consequences of the campaign and the potential effects on the organization. After considering all of these factors, practitioners are better educated to select the best type of

campaign. During the strategy phase, PR professionals usually determine objectives focused on the desired goal of the campaign and formulate strategies to meet those objectives. Broad strategies such as deciding on the overall message of a campaign and the best way to communicate the message can be finalized at this time. During the tactics phase, the PR group decides on the means to implement the strategies they formulated during the strategy phase. This process can involve devising specific communication techniques and selecting the forms of media that suit the message best. This phase may also address budgetary restrictions and possibilities. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

380 Understanding Media and Culture in the 2020s After the overall campaign has been determined, PR practitioners enter the evaluation phase. The group can review their campaign plan and evaluate its potential effectiveness. They may also conduct research on the potential results to better understand the cost and benefits of the campaign. Specific criteria for evaluating the campaign when it is completed are also established at this time. Examples of PR Campaigns Since its modern inception in the early 20th century, PR has turned out countless campaigns—some highly successful, others dismal failures. Some of these campaigns have become particularly significant for their lasting influence or creative execution. This section describes a few notable PR campaigns over the years. Diamonds for the Common Man During the 1930s, the De Beers company had an enormous amount of diamonds and a relatively small market of luxury buyers. They launched a PR campaign to change the image of diamonds from a luxury good into an accessible and essential aspect of American life. The campaign began by giving diamonds to famous movie stars, using their built-in publicity networks to promote De Beers. The company created stories about celebrity proposals and gifts between lovers that stressed the size of the diamonds given. These stories were then given out to selected fashion magazines. The result of this campaign was the popularization of diamonds as one of the necessary aspects of a marriage proposal.** Big Tobacco Aids Researchers FIGURE 12.17 In response to the increasing number of health concerns surrounding smoking, tobacco companies began running ads that argued the benefits of smoking their brand. The Literary Digest for May 25, 1918 57 ter you'll discover— PİCOrO the Sf lhadi' Czar z Imported from Porto Ric Sold Or int UN RES COMPANY Source: Stanford Research into the Impact of Tobacco Advertising, https://tobacco.stanford.edu/cigarpipes/ cigars/#collection-14. In 1953, studies showing the detrimental health effects of smoking caused a drop in cigarette sales. An alliance of tobacco manufacturers hired the PR group Hill & Knowlton to develop a campaign to deal with this problem. The first step of the campaign Hill & Knowlton devised was the creation of the Tobacco Industry Research Committee (TIRC) to promote studies that questioned the health effects of tobacco use. The TIRC ran advertisements featuring the results of these studies, giving journalists who were addressing the

subject an easy source to quote. The groups working against smoking were not familiar with media relations, making it harder for journalists to quote them and use their arguments. The campaign was effective, however, not because it denied the harmful effects of smoking but because it stressed the disagreements between researchers. By providing the press with information favorable to the tobacco manufacturers and publicly promoting new filtered cigarettes, the campaign aimed to replace the idea that smoking was undeniably bad with the idea that there was disagreement over the effects of smoking. This strategy served tobacco companies well up through the 1980s. Ironically, when health and government agencies began to push back against the tobacco companies and press for restrictions on tobacco use, especially for young people, they turned to—public relations campaigns. Taco Bell Targets Mir When the Russian space station Mir was set to crash land in the Pacific Ocean in 2001, Taco Bell created a floating vinyl target that the company placed in the Pacific. Taco Bell promised to give every American a free taco if the space station © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 hit the target. This simple PR stunt gave all the journalists covering the Mir crash landing a few lines to add to their stories. Scientists even speculated on the chances of the station hitting the target—slim to none. Ultimately, the public relations stunt gained Taco Bell what would have been millions of dollars of global advertising.&” Mir Space Station Taco IKEA: “Stay Home” during the COVID-19 Pandemic Bell Target Taco Bell floated a target in the Pacific Ocean as part of a IKEA, the global furniture and home décor manufacturer, developed a campaign around the PR campaign. COVID-19 pandemic. With people being told to remain home in quarantine, IKEAs campaign was a public safety reminder to stay home—while also showcasing IKEA goods. The campaign was effective because it showed the corporate social responsibility that Ikea presented while also showing the cozy IKEA products that might make staying home more tolerable. PR as a Replacement for Advertising e As we enter the 2020s, PR has begun overtaking advertising as the preferred way of promoting a particular company or product. For example, the long communication history of the tobacco industry offers a good case study of the migration from advertising to PR. For decades, tobacco companies relied on advertising to boost sales, primarily trying to draw distinctions between their offerings and the offerings of other companies. The “Marlboro Man,” a leathered, tough-looking cowboy, competed against the bright appeal of “Lucky Strike.” Things changed in the 1960s. As more evidence came to light on the negative effects of smoking, in 1965, the Federal Cigarette Labeling and Advertising Act mandated the first Surgeon General's warning to appear on cigarette packages: “Caution: Cigarette Smoking May Be Hazardous to Your Health.” These regulations and more, such as eventually prohibiting radio and television cigarette advertisements, and requiring “Smoking Kills” on packages, had an enormous effect on sales. Prevented from advertising, the tobacco industry began using PR techniques to increase brand presence. For example, tobacco company Philip Morris started underwriting cultural FIGURE 12.18 institutions and causes as diverse as the Joffrey Ballet, the Smithsonian, environ- Marlboro moved from advertising to mental awareness events, and even health concerns. Marlboro sponsored events sponsorships. that brought a great deal of media attention to

the brand. For example, the Marlboro Country Music Tour took famous country stars to major coliseums throughout the country and featured talent contests that brought local bands up on stage, increasing the audience even further. Favorable reviews of the shows generated positive press for Marlboro. On the fifth anniversary of the Vietnam Veterans Memorial in 1987, Marlboro's PR groups organized a celebration hosted by comedian Bob Hope. Country music legends the Judds and Alabama headlined the show, and Marlboro paid for new names inscribed on the memorial. By attaching the Marlboro brand to such Chei ; ee an important cultural event, the company gained an enormous amount of pub-Source: Grzegorz Czapski/Shutterstock.com licity. Just as importantly, these efforts attempted to restore the stature that the brand lost due to health concerns." Yet, once again, we can see campaigns against the campaigns. A group called “Tobacco Free Kids” charged that tobacco and e-cigarette companies exploited the COVID-19 crisis by marketing their e-cigarette makers and vape shops with pandemic-themed marketing, such as virus mask giveaways and mask-wearing influencers hawking the products on social media. The group specifically called out Philip Morris: “On official, branded Instagram pages, Philip Morris International is using references to COVID-19 to promote its heated cigarette IQOS. The company has also pro© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 moted at-home music series and launched exclusive music videos to promote tobacco products online." Branding Shifts from Advertising to PR While advertising can be an essential aspect of initial brand creation, PR campaigns are vital to maintaining and protecting the brand as well as developing the more abstract aspects of a brand. These campaigns work to position a brand in the public arena in order to give it a sense of cultural importance. The older, advertising-centric model of branding focused on the product, using advertisements to associate a particular branded good with quality or some other positive cultural value. Ivory Snow clothes detergent was "pure as the driven snow." Yet, as consumers became exposed to ever-increasing numbers of advertisements, traditional advertising's effectiveness dwindled. The ubiquity of modern advertising meant the public was skeptical of—or even ignored—claims advertisers make about their products. This credibility gap could be overcome, PR professionals said, by using good promotional strategies. The new PR-oriented model of branding focuses on the overall image of the company rather than on the specific merits of the product. This branding model seeks to associate a company with specific personal and cultural values that hold meaning for consumers. In the early 1990s, for example, car company Saturn marketed its automobiles not as a means of transportation but as a form of culture. PR campaigns promoted the image of the Saturn family, associating the company with powerful American values and giving Saturn owners a sense of community. Events such as the 1994 Saturn homecoming sought to encourage this sense of belonging. Some 45,000 people turned out for this event; families gave up their beach holidays simply to come to a Saturn manufacturing plant in Tennessee to socialize with other Saturn owners and tour the facility. Studies in Success: Apple and Nike Apple has also employed this type of branding with great effectiveness. By focusing on a consistent design style in which every product reinforces the Apple experience, the computer company has managed to position itself as a mark of individuality. Despite the cynical outlook of many Americans regarding commercial claims, the notion that Apple is a symbol of individualism has been adopted with very little irony. Douglas Atkin, who has written about brands as a form of cult, readily

admits and embraces his own brand loyalty to Apple: I'm a self-confessed Apple loyalist. I go to a cafe around the corner to do some thinking and writing, away from the hurly-burly of the office, and everyone in that cafe has a Mac. We never mention the fact that we all have Macs. The other people in the cafe are writers and professors and in the media, and the feeling of cohesion and community in that cafe becomes very apparent if someone comes in with a PC. There's almost an observable shiver of consternation in the cafe, and it must be discernable to the person with the PC, because they never come back. Brand managers that once focused on the product now find themselves in the role of community leaders, responsible for the well-being of a cultural image.®°! Kevin Roberts, the current CEO of Saatchi & Saatchi Worldwide, a branding-focused creative organization, has used the term “lovemark” as an alternative to trademark. This term encompasses brands that have created “loyalty beyond reason,” meaning that consumers feel loyal to a brand in much the same way they would toward friends or family members. Creating a sense of mystery around a brand generates an aura © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

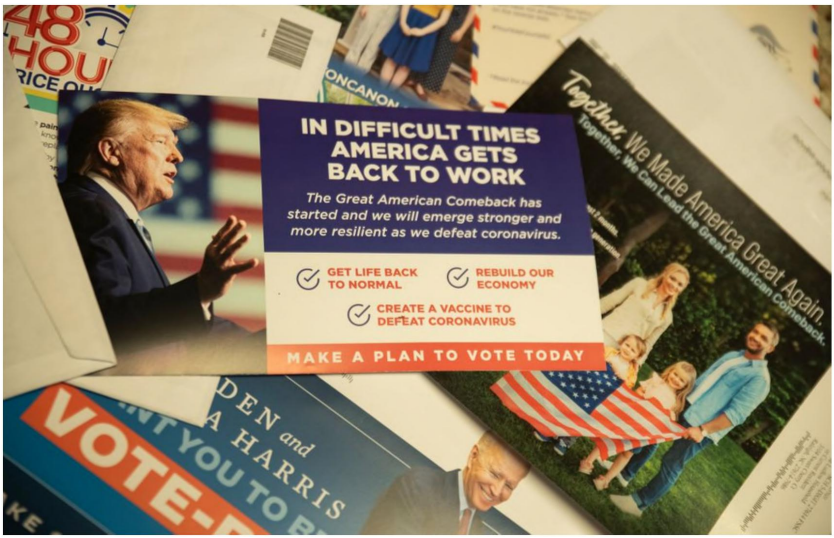
 that bypasses the usual cynical take on commercial icons. A great deal of Apple's success comes from the company's mystique. Apple has successfully developed PR campaigns surrounding product releases that leak selected rumors to various press outlets but maintain secrecy over essential details, encouraging speculation by bloggers and mainstream journalists on the next product. All this combines to create a sense of mystery and an emotional anticipation for the product's release. Emotional connections are crucial to building a brand or trademark. An early FIGURE 12.19 example of this kind of branding was Nike's product endorsement deal with Advertising has moved to branding and creating Michael Jordan during the 1990s. Jordan's amazing, seemingly magical perfor- an emotional attachment with the buyer. mances on the basketball court created his immense popularity, which was then further built up by a host of press outlets and fans who developed an emotional attachment to Jordan. As this connection spread throughout the country, Nike associated itself with Jordan and also with the emotional reaction he inspired in people. Essentially, the company inherited a PR machine that had been built around Jordan and that continued to function until his retirement. Nike continues to find success with various campaigns and slogans, such as "Just Do It." Coming out of the COVID-19 pandemic, Nike unveiled a new slogan meant to inspire: "You Cant Be Stopped." Source: geogif/ Shutterstock.com Branding Backlashes An important part of maintaining a consistent brand is preserving the emotional attachment consumers have to that brand. Just as PR campaigns build brands, PR crises can damage them. For example, the massive Gulf of Mexico oil spill in 2010 became a PR nightmare for BP, an oil company that had been using PR to rebrand itself as an environmentally friendly energy company. In 2000, BP began a campaign presenting itself as "Beyond Petroleum," rather than British Petroleum, the company's original name. By acquiring a major solar company, BP became the world leader in solar production and in 2005 announced it would invest $8 billion in alternative energy over the following 10 years. BP's marketing firm developed a PR campaign that, at least on the surface, emulated the forward-looking two-way symmetric PR model. The campaign conducted interviews with consumers, giving them an opportunity

to air their grievances and publicize energy policy issues. BP’s website featured a carbon footprint calculator consumers could use to calculate the size of their environmental impact. The single explosion on BP's deep-water oil rig in the Gulf of Mexico essentially nullified the PR work of the previous 10 years, immediately putting BP at the bottom of the list of environmentally concerned companies. A company's control over what its brand symbolizes can also lead to brand- FIGURE 12.20 ing issues. The Body Shop, a cosmetics company that gained popularity during BP faced challenges after the oil spill in 2010. the 1980s and early 1990s, used PR to build its image as a company that created natural products and took a stand on issues of corporate ethics. The company teamed up with Greenpeace and other environmental groups to promote green : i b A We issues and increase its natural image. By the mid-1990s, however, revelations about the unethical treatment of franchise owners called this image into serious question. The Body Shop had spent a great deal of time and money creating its progressive, spontaneous image. Stories of travels to exotic locations to research and develop cosmetics were completely fabricated, as was the company’s reputation for charitable contributions. Even the origins of the company had been made up as a PR tool: the idea, name, and even product list had been ripped off from a small California chain called the Body Shop that was later given a settlement to keep quiet. The PR campaign of the Body Shop made it one of the great success stories of the early 1990s, but the unfounded nature of its PR claims undermined its image dramatically. Competitor LOréal eventually bought the Body Shop for a fraction of its previous value.®” Source: Katherine Welles/ Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Other branding backlashes have plagued companies such as Nike and Starbucks. By building their brands into global symbols, both companies also came to represent unfettered capitalist greed to those who opposed them. During the 1999 World Trade Organization protests in Seattle, activists targeted Starbucks and Nike stores for physical attacks such as window smashing. Labor activists have also condemned Nike over the company's use of sweatshops to manufacture shoes. Eventually Nike created a vice president for corporate responsibility to deal with sweatshop issues that continue into the 2020s" Public Relations' Long Relationship With Politics Politics and public relations have gone hand in hand since the dawn of political activity. Politicians communicate with their constituents and make their message known using PR strategies. Benjamin Franklin's trip as ambassador to France during the American Revolution stands as an early example of political PR that followed the publicity model. At the time of his trip, Franklin was an international celebrity, and the fashionable society of Paris celebrated his arrival; his choice of a symbolic American-style fur cap immediately inspired a new style of women's wigs. Franklin also took a printing press with him to produce leaflets and publicity notices that circulated through Paris's intellectual and fashionable circles. Such PR efforts eventually led to a treaty with France that helped the colonists win their freedom from Great Britain." Famous 20th-century PR campaigns include President Franklin D. Roosevelt's Fireside Chats, a series of radio addresses that explained aspects of the New Deal. Roosevelt's personal tone and his familiarity with the medium of radio helped the Fireside Chats become an important promotional tool for his administration and its programs. These chats aimed to justify many New Deal policies, and they helped the president bypass the press and speak directly to the people. More recently, Blackwater Worldwide, a private military company, dealt with criticisms of its actions in Iraq by changing its name. The new name, Xe Services, was the result of a large-scale PR campaign to distance the company from associations with civilian violence.® The proliferation of media outlets and the 24-hour news cycle have led to changes in the way politicians handle PR. The gap between old PR methods and new ones became evident in 2006, when then-Vice President Dick Cheney accidentally shot a friend in

the face during a hunting trip. Cheney, who had been criticized in the past for being secretive, did not make a statement about the accident for three days. Republican consultant Rich Galen explained Cheney's silence as an older PR tactic that tries to keep the discussion out of the media. However, the old trick is less effective in the modern digital world. PR techniques have been used in propaganda efforts throughout the 20th century. During the 1990s, the country of Kuwait employed Hill & Knowlton to encourage U.S. involvement in the Persian Gulf region. One of the more infamous examples of their campaign was a heavily reported account by a Kuwaiti girl testifying that Iraqi troops had dumped babies out of incubators in Kuwaiti hospitals. Outrage over this testimony helped galvanize opinion in favor of U.S. involvement. As it turned out, the Kuwaiti girl was really the daughter of the Kuwaiti ambassador and had not actually witnessed any of the alleged atrocities." Lobbyists also attempt to influence public policy using PR campaigns. The Water Environment Federation, a lobbying group representing the sewage industry, initiated a campaign to promote the application of sewage on farms during the early 1990s. The campaign came up with the word biosolids to replace the term sludge. Then it worked to encourage the use of this term as a way to popularize sewage as a fertilizer, providing information to public officials and representatives. In 1992, the U.S. Environmental Protection Agency adopted the new term and changed the classification of biosolids to a fertilizer from a hazardous waste. This renaming helped New York City eliminate tons of sewage by shipping it to states that allowed biosolids. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 FIGURE 12.21 Political mail attempts to brand candidates. IN DIFFICULT TIMES AMERICA GETS BACK TO WORK The Great American Comeback has started and we will emerge stronger and more resilient as we defeat coronavirus. Source: Sharkshock/ Shutterstock.com Branding has been used to great effect in recent elections. A consistently popular political brand is that of the outsider, or reform-minded politician. Despite his many years of service in the U.S. Senate, John McCain famously adopted this brand during the 2008 presidential election. McCain's competitor, Barack Obama, also employed branding strategies. The Obama campaign featured several iconic portraits and slogans that made for a consistent brand and encouraged his victory in 2008. Before Obama's inauguration in January 2009, an unprecedented amount of merchandise was sold, a further testament to the power of branding.®" In the 2016 election, real estate tycoon and reality TV star Donald Trump also branded himself as an outsider, determined to “drain the swamp” of Washington corruption. In linking his challenger, Hillary Clinton, to that corruption, Trump aided his victory. Yet branding can be employed in many ways. In the early months of COVID-19, Trump downplayed the virus, suggesting that it was similar to the common flu and predicting that it would soon disappear. The campaign of challenger Joe Biden was able to brand Trump as incompetent in the handling of a virus that eventually killed hundreds of thousands of Americans." Branding will remain a trend throughout the 2020s. Key Takeaways e The four models of PR include traditional publicity, public information, persuasive communication, and two-way symmetrical models. e PR campaigns begin with a research phase, develop objectives during a strategy phase, formulate ways to meet objectives during the tactics phase, and assess the proposed campaign during the evaluation phase. e Branding focuses on the lifestyles and values inherent in a brand’s image as opposed to the products that are manufactured. It can be quickly undone by PR crises such as the BP oil spill. e PR has always been an important part of political campaigning and activity. In recent years, branding has become an important part of national political campaigns. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.


IN DIFFICULT TIMES AMERICA GETS BACK TO WORK
The Great American Comeback has started and we will emerge stronger and more resilient as we defeat coronavirus.
GET LIFE BACK TO NORMAL
REBUILD OUR ECONOMY
CREATE A VACCINE TO DEFEAT CORONAVIRUS
MAKE A PLAN TO VOTE TODAY
Together, We Made America Great Again.
Together, We Can Lead the Great American Comeback.
VOTE-
DEN and
A HARRIS

Exercises Please answer the following short-answer questions. Each response should be a minimum of one paragraph. 1. What are the four models of PR and the four stages of a typical PR campaign? 2. Analyze the role (or roles) of PR in media and culture. 3. In what ways is PR taking the place of traditional advertising? What is branding and how is it important to PR? In which ways is PR used in politics? Cl = 12.4 The Future of Advertising and Public Relations in the 2020s Learning Objectives 1. Discuss how advertising and public relations will increasingly blend in the 2020s. 2. Analyze how storytelling will become even more central to advertising and public relations. 3. Identify how biometric data might be used by advertising and public relations even as global privacy concerns emerge. 4. Discuss how themes of social justice can support brands—if done authentically. For more than 100 years, advertising and public relations have remained a constant in American media and culture. Like all media, they have had to change with time and technology. Unlike most media, the changes in advertising and public relations have helped other media adapt. What will the 2020s bring them all? Advertising and Public Relations Become Evermore Integrated A key development in the future of both advertising and public relations will be the increasing integration of these two, once distinctive fields. Indeed, advertising and PR have actually had a long, symbiotic, if tense, relationship. As members of the long-established field, advertising executives might wonder why there was a need for another communication arm. But as companies, celebrities, non-profit groups, politicians, and others found that communication existed more and more outside of simply paying for ads, they pushed for more integration between advertising and public relations. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 The 2020s will only highlight the need for integration. Brands will be created and maintained in a variety of venues and spaces, from highway billboards to FIGURE 12.22 : : : A : i Advertising and public relations become even product placement in films to TikTok videos to Clubhouse interview sessions. tiore blended in moderieanimunicatione: Said one public relations publication: “PR and marketing will have to work even more closely to align brand awareness messaging with campaigns.”™ A marketing executive echoed the sentiment: “By converging your PR and marketing efforts, you will be able to operate more efficiently, tell a better story, and take advantage of more media options to ensure that your efforts provide results,” he said. “This blurring of media lines will underscore the need for more alignment between PR and marketing efforts in the coming years. Paid and owned media, when not executed properly, can often come off as too promotional. PR, when not analyzed, can be an expensive endeavor with few results. What is needed is a merging of the art of storytelling with the science of analytics, and great things will result from it.” Source: © Shutterstock, Inc. (m) Why Our Ads Are Different Now This video explores advertising today. View in the online reader Storytelling Becomes Evermore Crucial As the paragraph above suggests, another future of advertising and public relations is actually as old as humankind: storytelling. It has become almost a commonplace of life in the 2020s that people are overwhelmed with information. As we have discussed, one result is that people retreat into “information bubbles,” only receiving and attending to information they want and already believe. How do advertising and public relations reach people with new information? More and more, the answer seems to be compelling stories. People are bombarded with facts, ignore facts, and some even choose to believe only their “own facts.” Muck Rack, an industry publication puts it bluntly: “Science says that sharing stories with your audience helps them feel more connected to you. And if they feel more connected, they may be more likely to trust—and buy—from you.” The headline: “How PR pros can help humanize a brand with their storytelling skills.” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 12.23 Advertising trends toward storytelling to create a connection. STORYTELLING ® * ~ ° © A É e mt eS nd Sad & es Y = ya > We MA Creative Brand Content Marketing Communication Viral Emotion Share Source: © Shutterstock, Inc. If you look closely at much of the advertising that fills your social media feeds or television screens, you will notice that, paradoxically, a dwindling percentage of advertising is devoted solely to selling a product. More advertising is devoted to selling the brand—so you will be more inclined to buy the product. Financial Express explains: “The pandemic in hindsight brought opportunities and also a chance to showcase what powerful storytelling could mean for brands. This was 2020, a massive catalyst that accelerated growth, created new business models and in some cases closed the door on existing businesses. What remained common across all these was the need to carefully articulate themselves to internal & external stakeholders.”™” Biometric Data Use Increases—As Do Privacy Laws Two trends will compete in the 2020s. First: Advertising and public relations will make increasing use of biometric data. What exactly is biometric data? The meaning can be found in the word—bio, of the body, and metric, measurements—measurements of the body and its reactions. The relationship of biometrics to advertising and public relations might not be clear. But some examples of biometric data uses: « Eye tracking, which can show what someone looks at (and what they don't) while using a website or viewing content. It can reveal what content is most effective and how easy, or difficult, it is for people to find what they are looking for. « Electroencephalography (EEG), which gets readings on brain activity relating to attention, excitement, and frustration—from a cap with sensors placed on the head. * Galvanic skin response (GSR), which measures sweat levels on the skin that might indicate the intensity of a response to a movie scene or advertisement, for example. e Facial expression analysis, which uses computerized analyses of emotional reactions and can show whether a person is feeling positive, negative, neutral, or other emotions at any given time. This all might seem ... creepy. But biometrics has been going on for decades in laboratories and companies dedicated to the field and has been regularly used in marketing. In its early years, biometric study was done with volunteers (many students on

college campuses have participated in such studies). Yet recently, some companies have been accused of gathering biometric data on their users without their knowledge or informed consent. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 In a high-profile 2021 case, TikTok (and its owner ByteDance) were accused of collecting facial recognition data along with other personal data from its users “for the benefit of unknown third parties (potentially such as advertisers).”"" The biometric data collected by TikTok was facial recognition data, which we discussed above. TikTok is accused of “intentional violations of children's data protection laws” in the both the United Kingdom and European Union and its GDPR—General Data Protection Regulations. The lawsuit will be in courts for years but points to a related future for advertising and public relations in the 2020s. They will be subject to evermore scrutiny over possible violations of privacy. Advocates for personal privacy argue that advances in technology and data now allow companies (such as TikTok) to collect vast amounts of personal information on people and that laws need to be updated to regulate company actions and protect the private details of individuals. One law firm counsels advertisers: “Although it remains to be seen how such legislation will change the industry’s use of and reliance upon biometric data, that it is increasingly the subject of analysis and discussion indicates a demand and a need for reasonable security and privacy practices around the collection and processing of biometric data, whether required by law or not.”"7 FIGURE 12.24 TikTok is under scrutiny for collecting users’ data. Source: Shiva Photo/Shutterstock.com Themes of Social Justice Resonate—If They Are Authentic In previous decades, advertising and public relations agencies might instruct their clients to steer clear of social and political issues. Why take the risk of alienating one part of your audience by choosing a side? Better to stay silent and stay on the sidelines, the advice might be. However, the 2020s began with a global pandemic, controversies over vaccinations, a disputed U.S. presidential election, the Black Lives Matter movement in reaction to police killings of Black people, laws that could restrict the rights of voters, attacks on Asian Americans, and more. And companies—like people—were being asked where they stood. And the sidelines was not an answer. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

1:39
TikTok
Delete "TikTok"?
Deleting this app will also delete its data.
Cancel
Delete
18
37
72,130

Companies in the 2020s will often be taking a stand, depending on their beliefs—and likely taking into consideration the beliefs of their constituents. Some might be seen as conservative, some liberal, but expectations will rise that a stand will be taken. And in our era of polarized beliefs, companies then might lose customers from one or the other side of the political spectrum, and so the stands will need to be authentic and the risks must be understood as worthwhile by employees and stockholders. FIGURE 12.25 The positions companies take on social issues are impacting their brands. = Hi Wt Bi | a] «~ — — m — m ; wane uu ml tet | | tt Source: Johnny Silvercloud/Shutterstock.com One public relations consultancy counseled: “2020 brought with it a reckoning on the social justice front and with it an expectation from consumers that brands should be socially-conscious in their policies and business operations.” Many company leaders have heeded the calls for change and reviewed their company culture and the possible impact of their organizations. And in the 2020s, those leaders will look for “effective communication around the promises and pledges made for diversity, equity, and inclusion efforts within organizations.” No matter what their political stance, if people, companies, and brands take seriously the social justice motto that “Silence Is Betrayal,” they will want to be and need to be involved in the issues of the day. Key Takeaways e Advertising and public relations will increasingly become integrated in the 2020s. e Storytelling will become central to advertising and public relations as facts lose their power to persuade. e Biometric data will be used by advertising and public relations even as global privacy concerns emerge. e Companies will need to take stands on themes of social justice and must do so authentically. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

SILENCE
IS
BETRAYAL

Exercises Find an advertisement in a media outlet—perhaps from a magazine, social media feed, or the television—that seems to be commenting on a current social issue. Then consider the following questions: e Why do you think the company chose this particular issue? e Do you think the company stance will be agreeable to the likely audience of this company? e |f you go the company website, do they mention the issue or the ad? e Do you think companies should get involved with social issues? 12.5 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 1 a. What is the difference between advertising and public relations? b. How did public relations begin? c. How did advertising find respect through magazines, brands, and eventually radio and television? 2. Questions for Section 2 a. What is “consumer culture”? Explain the role of advertising in creating consumer culture. b. What are examples of how advertising maintained stereotypes? c. Why does advertising enter into cultural discussions about truth? 3. Questions for Section 3 a. Explain the four models of public relations. b. What is the role of public relations in branding? c. How has public relations been used in recent politics? 4. Questions for Section 4 a. Why will advertising and public relations become more integrated in the 2020s? b. What is biometric data and why is it the source of privacy concerns? c. Why will companies take stands on social issues in the 2020s? Critical Thinking Questions 1. Do you think that government regulation of advertising is justified? Explain your answer. 2. In your opinion, would most Americans give up their privacy in order to retain free, advertisersupported services such as Facebook, web searches, and email? Explain your answer. 3. Do you think that newspapers, magazines, radio, and television can survive without traditional forms of advertising? Explain your answer. 4. How do you think branding has affected American media and culture? 5. How has branding affected political discourse in the United States? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 Career Connection Advertising and public relations have had an enormous influence on the ways that people present and imagine themselves. Personal branding has become an industry, with consultants and coaches ready to help anyone find their own brand. “Influencers” push their own brands. Creating a personal brand is a useful way to assess your skills and feelings about the advertising or PR professions. Research the term personal brand. Look for strategies that would help you construct your own brand. Imagine that you are a brand and describe what that brand offers. This does not need to be limited to professional capacities, but should represent your personal life experiences, observations, and philosophy. In 15 words or less, write a description of your brand. Answer the following questions about your brand description: e How well does the brand description capture your personality? e How appealing do you think this brand would be to potential employers? e How appealing do you think this brand would be to potential friends? e Are you comfortable with the idea of promoting your own brand? Explain your answer. e How do you think the personal branding process is different from or similar to the corporate branding process? Endnotes . John Hood, Selling the Dream: Why Advertising Is Good Business (Westport, CT: Praeger, 2005), 12-13. . William M. O’Barr, “A Brief History of Advertising in America,” Advertising & Society Review 6, no. 3 (2005), http://muse.jhu.edu/journals/asr/vO06/ 6.3unit02.html. . Christina B. Mierau, Accept No Substitutes: The History of American Advertising (Minneapolis, MN: Lerner, 2000), 7-8. . Jennifer Vance, “Extra, Extra, Read All About It!” Penny Press, http://iml.jou.efl.edu/projects/Spring04/vance/ pennypress.html. . Edd Applegate, Personalities and Products: A Historical Perspective on Advertising in America (Westport, CT: Greenwood Press, 1998), 57-64. . Ellen Gartrell, “More About Early Advertising Publications,” Digital Collections, Duke University Libraries, http://library.duke.edu/digitalcollections/ eaa/ printlit.html. . All Classic Ads, “Advertising Timeline,” Vintage Collection, All Classic Ads, http://www.aliclassicads.com/ advertising-timeline.html. . Christina B. Mierau, Accept No Substitutes: The History of American Advertising (Minneapolis, MN: Lerner, 2000), 42. . John Hood, Selling the Dream: Why Advertising Is Good Business (Westport, CT: Praeger, 2005), 28-51. . Stephen

Fox, The Mirror Makers (New York: William Morrow, 1984), 41-46. . Stephen Fox, The Mirror Makers (New York: William Morrow, 1984), 74-77. . Stephen Fox, The Mirror Makers (New York: William Morrow, 1984), 89. . Read G. Burgan, “Radio Fun with Fibber McGee and Molly,” RGB Digital Audio, January 24, 1996, http://www.rgbdigitalaudio.com/OTR_Reviews/ Fibber_McGee_OTRArticle.htm. . Stephen Fox, The Mirror Makers (New York: William Morrow, 1984), 121-124. . Lawrence Samuel, Brought to You By: Postwar Television Advertising and the American Dream (Austin, TX: University of Texas Press, 2001), 88-94. . William Boddy, “The Seven Dwarfs and the Money Grubbers: The Public Relations Crisis of US Television in the Late 1950s,” in Logics of Television: Essays in Cultural Criticism, ed. Patricia Mellencamp (Bloomington, IN: ndiana University Press, 1990), 110. . Thomas Frank, The Conquest of Cool (Chicago: University of Chicago Press, 1998), 41. . “How MTV Has Rocked Television Commercials,” The New York Times, October 9, 1989, http://www.nytimes.com/1989/10/09/business/ he-media-business-how-mtv-has-rocked-television-commercials.html. . Naomi Klein, No Logo (New York: Picador, 2002), 14. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 20. 21. 22 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. Olga Fleming and Courtney Walker, "7 PR Trends to Follow for 2021," PRDaily, January 29, 2021, https://www.prdaily.com/7-pr-trends-to-follow-for-2021/. Sinclair Lewis, Babbitt (New York: Harcourt, Brace, and Co., 1922), 95. Katherine Ashenburg, The Dirt on Clean: An Unsanitized History (Toronto: Vintage Canada, 2008), 245-247. Stephen Fox, The Mirror Makers (New York: William Morrow, 1984), 95-96. Roland Marchand, Advertising the American Dream: Making Way for Modernity, 1920-1940 (Berkeley: University of California Press, 1985), 7-9. Roland Marchand, Advertising the American Dream: Making Way for Modernity, 1920-1940 (Berkeley: University of California Press, 1985), 77-79. Kaitlyn Scott, "History of Advertising, 1960s," Mascola, February 2021, https://mascola.com/insights/history-of-advertising-1960s/. Curt McAloney, “The 1984 Apple Commercial: The Making of a Legend,” Curt’s Media, http://www.curtsmedia.com/ cine/1984.htm. Curt McAloney, “The 1984 Apple Commercial: The Making of a Legend,” Curt’s Media, http://www.curtsmedia.com/ cine/1984.html. Ted Friedman, “Apple’s 1984: The Introduction of

the Macintosh in the Cultural History of Personal Computers," http:/Awww.duke.edu/~tlove/ mac.htm. Ted Friedman, "Apple's 1984: The Introduction of the Macintosh in the Cultural History of Personal Computers," http:/Awww.duke.edu/~tlove/ mac.htm. Stephen Fox, The Mirror Makers (New York: William Morrow, 1984), 278-284. Mark Frauenfelder, "Creepy Slacks Ad From 1970," Boing Boing, (blog), May 12, 2008, http:// boingboing.net/2008/05/1 2/creepy-slacks-adfro.html. Jerome Rodnitzky, Feminist Phoenix: The Rise and Fall of a Feminist Counterculture (Westport, CT: Praeger, 1999), 114-115. Charles Taylor, "Women Are Grossly Underrepresented In Super Bowl Ads, Despite Making Up 47% Of The Big Game's Audience," Forbes, January 30, 2020, https://www.forbes.con/sites/ charlesrtaylor/2020/01/30/ more-girl-power-in-super-bowl-ads-is-on-the-way/?sh=53a5a4 1461 2b. Sam Ali, "New Study: Super Bowl Ads Created by White Men," Diversitylnc.com, May 10, 2010, http://www.diversityinc.com/article/7566/NewStudy-Super-Bowl-Ads-Created-by-White-Men/. Amanda Gardner, "Alcohol Companies Use New Media to Lure Young Drinkers: Report," Bloomberg BusinessWeek, May 19, 2010, http://www.businessweek.com/ lifestyle/content/healthday/ 639266.html. Sandra Calvert, "Children as Consumers: Advertising and Marketing," The Future of Children 18, no. 1 (Spring 2008): 205-211. Stephen Fox, The Mirror Makers (New York: William Morrow, 1984), 65-66. John Hood, Selling the Dream: Why Advertising Is Good Business (Westport, CT: Praeger, 2005), 74-75. Thomas O'Guinn, Chris Allen, and Richard Semenik, Advertising and Integrated Brand Promotion (Mason, OH: Cengage Learning, 2009), 133.

41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. Chapter 12 Time, “The Press: Advertising v. New Deal 1941, http://www.time.com/time/magazine/article/0,9171,850703,00.htmI. Thomas O’Guinn, Chris Allen, and Richard Semenik, Advertising and Integrated Brand Promotion (Mason, OH: Cengage Learning, 2009), 131-137. ConsumerAffairs.com, “Feds Slam ‘Height-Enhancing’ Pills,” November 29, 2006, http://www.consumeraffairs.com/news04/2006/1 1/ftc_chitosan.html. Juliet Lapidos, “Will My Plastic Bag Still Be Here in 2507?” Slate, June 27, 2007, http://www.slate.com/id/2169287. Keith Schneider, “Guides on Environmental Ad Claims,” New York Times, July 29, 1992, http://www.nytimes.com/1992/07/29/business/guides-onenvironmental-ad-claims.html. "Do’s & Don'ts of Organic Food Advertising and What the Law Says," AdGully, Dec. 21, 2020, https://www.adgully.com/do-s-don-ts-oforganic-food-advertising-and-what-the-law-says-99325.html. Alison Theaker, The Public Relations Handbook (Oxfordshire, England: Routledge, 2004), 4. Al Ries and Laura Ries, The Fall of Advertising and the Rise of PR (New York: HarperBusiness, 2004), 90. Olga Fleming & Courtney Walker, "Seven PR Trends to Follow for 2021," PR Daily, January 29, 2021, https://www.prdaily.com/7-pr-trends-to-follow-for-2021/. Larry Tye, The Father of Spin: Edward L. Bernays and the Birth of Public Relations (New York: Macmillan, 1998). James E. Grunig and Todd Hunt, Managing Public Relations, 1984 (Belmont, CA: Wadsworth Publishing). Mike C. Gray, "5 Key PR Trends to Watch in 2017," PRNewsOnline, December 16, 2016, http://www.prnewsonline.com/key-pr-trends-201 7. Dictionary.com, s.v. “Propaganda,” http://dictionary.reference.com/ browse/propaganda. Alison Theaker, The Public Relations Handbook (Oxfordshire, England: Routledge, 2004), 7. Ronald Smith, Strategic Planning for Public Relations (Mahwah, NJ: Erlbaum Associates, 2002), 9-11. Stuart Reid, “The Diamond Myth,” Atlantic, http://www.theatlantic.com/ magazine/archive/2006/1 2/the-diamond-myth/5491/. BBC World, “Taco Bell Cashes in on Mir,” 2001, http://news.bbc.co.uk/2/hi/americas/1231447.stm. Leonard Saffir, Power Public Relations: How to Master the New PR (Lincolnwood, IL: NTC Contemporary, 2000), 77-88. "Big Tobacco Is Exploiting COVID-19 to Market Its Harmful Products," TobaccoFreeKids, May 20, 2020, https://

www.tobaccofreekids.org/ media/2020/2020_05_covid-marketing. Douglas Atkin, interview, Frontline, PBS, February 2: 2004, http://www.pbs.org/wgbh/pages/frontline/shows/persuaders/interviews/atkin.html. Kevin Roberts, interview, Frontline, PBS, December 15: 2008, http://www.pbs.org/wgbh/pages/frontline/shows/persuaders/interviews/roberts.html. September 1, March 20, 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. Advertising and Public Relations in the 2020s Gregory Solman, “BP: Coloring Public Opinion?” Adweek, January 14, 2008, Ahttp://www.adweek.com/aw/content_display/news/strategy/e8i9ec32f006d1 7a91cd72d61 92b9f7599a. Jon Entine, “Queen of Green Roddick’s ‘Unfair Trade’ Started When She Copied Body Shop Formula,” Daily Mail (London), September 15, 2007, http://www.dailymail.co.uk/femail/article-482012/Queen-GreenRoddicks-unfair-trade-started-copied-Body-Shop-formula.html. Naomi Klein, No Logo (New York: Picador, 2002), 366. Walter Isaacson, Benjamin Franklin: An American Life (New York: Simon & Schuster, 2003), 325-349. Associated Press, “Blackwater Ditches Tarnished Brand Name,” USA Today, February 13, 2009, http://www.usatoday.com/news/military/ 2009-02-13-blackwater_N.htm. Patricia Parsons, Ethics in Public Relations (Sterling, VA: Chartered Institute of Public Relations, 2005), 7. John Stauber and Sheldon Rampton, Toxic Sludge is Good for You! (Monroe, ME: Common Courage Press, 1995), 105-119. Sheldon Alberts, “Brand Obama,” Financial Post, January 17, 2009, http://www .financialpost.com/m/story.html?id=1 191405. "2020 Presidential Digital Marketing Strategies Compared," UpGrow, August 3, 2020, https://www.upgrow.io/blog/presidential-digital-marketing-strategies-compared. Tommy Morgan, 6" trends that will impact the PR profession in 2021," Agility, January 27, 2021, https://www.agilitypr.com/pr-news/public-relations/6-trends-that-will-impact-the-pr-profession-in-2021/. "Three Reasons You Should Consider Combining Your PR and Advertising Efforts," OsmondMarketing, June 1, 2021, https://www.osmondmarketing.com/three-reasons-you-should-consider-combining-your-pr-and-marketing-efforts/. "How PR pros can help humanize a brand with their storytelling skills," Muckrack, July 24, 2020, https://muckrack.com/blog/2020/07/24/prpros-and-storytelling. Upasna Dash, "How the role of storytelling has changed in 2021," Financial Express, January 16, 2021, https://

Awww.financialexpress.com/brandwagon/writers-alley/how-the-role-of-storytelling-has-changed-in-2021/ 2172236/. Susie Hood, "What Is Biometric Marketing Technology & How Can Mareters Use It?" HitSearch, October 15, 2018, https://www.hitsearchlimited.com/news/what-is-biometrics-technology-and-how-can-marketersuse-it. Chris Burt, "TikTok hit with biometric data privacy suit under GDPR," BiometricUpdate, April 26, 2021, https://www.biometricupdate.com/202104/ iktok-hit-with-biometric-data-privacy-suit-under-gdpr. "Digital Media, Technology & Privacy Alert—Don't Smile at the Camera—New Biometric Data Laws," DGLaw, January 14, 2021, https:/Awww.dglaw.com/press-alert-details.cfm?id=1 169. Tommy Morgan, 6" trends that will impact the PR profession in 2021," Agility, January 27, 2021, https://www.agilitypr.com/pr-news/public-relations/6-trends-that-will-impact-the-pr-profession-in-2021/. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

CHAPTER 13 Media Law and Ethics in the 2020s 13.1 A History of Media Law and Ethics Learning Objectives Describe the difference between law and ethics. Review the history of the First Amendment. Analyze how sedition was key to early decades of media law. Describe the role of the FTC. Explain the history and major duties of the FCC. Describe the history of media codes of ethics. oy Cl ss O = As with many chapters in this book, our topic —media ethics and law—is the subject of entire classes and books. We will cover the highlights and important points. We will also see that media ethics and law go hand in hand. Laws detail what can and cannot be done. Ethics emphasize what should and should not be done." There are many ways we can proceed. Most of our chapters have fit nicely into a four-part structure: history, role in American culture, trends, and future in the 2020s. I think it will be interesting to place media ethics and law into that same framework to draw out and emphasize its intersections with American culture. As always, we start with a history to provide background and context. The First Amendment—and Sedition As noted in Chapter 4, when the founders of the United States created the Constitution on how the nation would be governed, they first just assumed that freedom of the press would be part of the nation. It was a primary factor behind the revolution. But eventually the founders were convinced by Thomas Jefferson and others to write down each and every right. And so the Constitution was immediately amended with a Bill of Rights. It is often assumed that the First Amendment is the most important amendment because it is... first. But, in reality, two other rights had been listed before it but failed to get enough votes from the colonies, thus making the third amendment ... first. But it does not diminish at all the extraordinary rights set out in that one sentence. We quoted it earlier but it is important enough to revisit: "Congress shall make no law respecting an establishment of religion, or prohibiting the free © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances." FIGURE 13.1 Five human rights are protected: freedom of religion, speech, press, assembly, and petition. And Thomas Jefferson pushed for the language could not be clearer: Congress shall "make no law." But there are now thick texts on amendments to the : P) Constitution, including the media law. What happened: First Amendment. A valid concern of any government—especially a brand-new, still vulnerable government—might be sedition, conduct or speech inciting people to rebel against the government. But what is the line between questioning or criticizing a government and inciting rebellion? The First Amendment was passed in 1791 and by 1798, as we have discussed, Congress had made a law, passing the Sedition Act, which declared that any "writing, printing, uttering, or publishing any false, scandalous and malicious writing or writings against the government of the United States" was a crime. For many people, it was exactly the kind of law the First Amendment was designed to forbid." As president, Jefferson eventually allowed the Sedition Act to lapse in 1800. But for the purposes of this chapter, a history of media ethics and law, it is important to note that many of the early arguments, laws, and Supreme Court cases involving freedom of speech and the press have been based on trying to find the distinction between valid criticism of a government and sedition. From protests against the First World War in the early 1900s to the January 6, 2021 speech by Donald Source: Everett Collection/ cy : : : aa Shutterstock.com Trump and the subsequent rioting by his supporters in the U.S. Capitol, charges of sedition often bring about calls for prosecution or protection under the First Amendment." FIGURE 13.2 President Donald Trump speaks to supporters January 6, 2021, in Washington, DC, just before the supporters rioted in the U.S. Capitol. Some were arrested for sedition. Source: bgrocker/ Shutterstock.com In the next two sections, we will consider some of the other issues around which Congress has "made laws" concerning the First Amendment, including libel, privacy, obscenity, prior restraint, copyright, and more. And we will situate those issues in American culture. But to set the stage for this exploration, we should next consider the regulatory agencies,

commissions, and other bodies that have been created throughout the history of media law. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 13 Media Law and Ethics in the 2020s 397 The 1900s—A Need for Regulation ior oe een Part of the fun “The Constitution for Dummies” The simple optimism of the First Amendment was challenged first by sedition but then gave way series, this video A ai : z : discusses the origins of the in the 1900s to recognition of other major challenges. New media technology, such as radio and tele- First Amendment vision, and new economic patterns, such as national advertising and oligopoly, required guidance and laws. Throughout the 2oth century, the U.S. government responded with regulatory agencies La designed to guide, shape, and regulate the media. Under the auspices of the federal government, THE FIRST these agencies—the FTC (Federal Trade Commission) and the Federal Radio Commission, later to be FCC (Federal Communication Commission)—have shaped American media and their interactions with both the government and audiences. View in the online reader Federal Trade Commission The first stirrings of the FTC date from 1903, when President Theodore Roosevelt created the Bureau of Corporations to investigate the practices of increasingly FIGURE 13.3 The FTC was created to regulate the media. larger American businesses that already were tending toward oligopolies and monopoly. In time, authorities determined that an agency with more sweeping powers was necessary. Founded on September 26, 1914, the FTC, the government agency charged with overseeing interstate business and trade practices in the United States, came into being.“ President Woodrow Wilson signed the FTC Act into law, creating an agency designed to “prevent unfair methods of competition in commerce.” Like the Bureau of Corporations, the FTC could conduct investigations, gather information, and publish reports. But the FTC took on other duties. It reported on export trade, resale price maintenance, and other issues, as well as meat packing and other specific industries. Unlike the Bureau, though, the Commission could challenge “unfair methods of competition” under Section 5 of the FTC Act, and it could enforce prohibitions against price discriminations, business arrangements, conflicts of interests, and acquisitions that were deemed to be monopolistic or not in the best interests of the public. Although most modern media, including radio and television, and of course, cable television and social media, were still to come, they would be born into a world in which

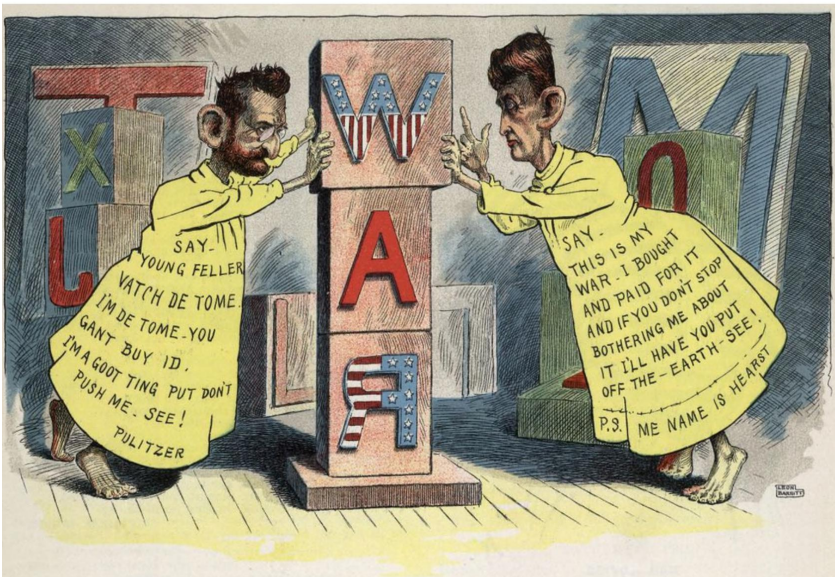
the FTC could and would regulate their business activities, profitmaking, mergers, and acquisitions.” The founding of the FTC is crucial in the history of media law. Source: Orhan Cam/ Shutterstock.com Federal Radio Commission The Radio Act of 1927 was intended to “bring order to the chaotic situation that developed as a result of the breakdown of earlier wireless acts passed during the formative years of wireless radio communication.” As we discussed in Chapter 7, radio stations were relatively easy to set up but the airwaves could only hold so many signals until the only sound produced was static. As part of the act, the FRC comprised five employees who were authorized to grant and deny broadcasting licenses and assign frequency ranges and power levels to each radio station. You should note the immediate divergence between the First Amendment's protection of the press—as newspapers. The Founders would never have approved of licenses for newspapers. But with this medium, licenses were required or chaos would reign. In its early years, the FRC struggled to find how to fulfill its role and responsibility in regulating the radio airwaves. With no clear breakdown of what could or could not be aired, nearly everything © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

398 Understanding Media and Culture in the 2020s was allowed to play as long as there was room. The FRC lasted just seven years, until 1934, when it was engulfed by the FCC. Federal Communications Commission With the Communications Act of 1934, the FCC became the government agency FIGURE 13.4 charged with overseeing interstate communications in the United States. The President Franklin D. Roosevelt established the hi hci thi dio. Part of the N Deal President Federal Communications Commission in 1934 c arge WaS NOW elo a Peele: ar 9 C NEW Hea E rESIQET as part of the New Deal. Franklin D. Roosevelt's Great Depression-era suite of federal programs and agencies—the commission worked to establish “a rapid, efficient, Nation-wide, and world-wide wire and radio communication service.”” Since its creation, the FCC has been “charged with regulating interstate and international communications by radio, television, wire, satellite, and cable.”” The responsibilities of the FCC are broad, and throughout its long history the agency has enforced numerous, often changing, laws that regulate media. A selection of these laws includes the 1941 National TV Ownership Rule, which stated that a broadcaster cannot own television stations that reach more than 35 percent of the nation’s homes; the 1970 Radio/TV Cross-Ownership Restriction, which prohibited a broadcaster from owning a radio station and a TV station in the same market; and the 1975 Newspaper/Broadcast Cross-Ownership Prohibition, which discouraged ownership of a newspaper and a television station in the same market.” All of these acts and more have undergone changes as the media, the FCC, and American culture absorbed the evolution of the modern media marketplace. The FCC contains three major divisions: broadcast, telegraph, and telephone. iaaa Within these branches, subdivisions, including operating bureaus and 10 staff Source: National Archives (520053) offices allow the agency to more efficiently carry out its tasks.°” Of particular importance: The Media Bureau oversees licensing and regulation of broadcasting services. Specifically, the Media Bureau “develops, recommends and administers the policy and licensing programs relating to electronic media, including cable television, broadcast television, and radio in the United States and its territories."“ In short, stations can “lose their licenses” if they run afoul of the FCC. Such decisions would be based on the “commission's own

evaluation of whether the station has served in the public interest.”"! The Media Bureau has been central to rulings on children’s programming and mandatory closed captioning. Another prominent bureau is the Wireline Competition Bureau (WCB), primarily responsible for “rules and policies concerning telephone companies that provide interstate—and, under certain circumstances, intrastate—telecommunications services to the public through the use of wirebased transmission facilities (i.e. corded/cordless telephones).”""! The Wireless Telecommunications Bureau (WTB) is the rough counterpart of the WCB and oversees mobile phones, pagers, and twoway radios. The International Bureau is responsible for representing the FCC in all satellite and international matters. The creation and expansion of the FCC reflected concern in the early and mid-20th century that the trend toward monopolization could lead to the extinction of competition, thus leading to less choice and potentially higher prices. Government regulation of businesses increased until the 1980s, when the United States experienced a shift in mind-set and citizens called for less governmental power. The U.S. government responded as deregulation became the norm. The FCC began overturning existing rules and experienced “an overall reduction in FCC oversight of station and network operations.” Between 1981 and 1985, lawmakers dramatically altered laws and regulation to give more power to media licensees and to reduce that of the FCC. As we will see in Chapter 14, deregulation remains a hotly debated topic. Some favor deregulation, believing that the public benefits from less governmental control. Others, however, argue © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 that excessive consolidation of media ownership threatens the system of checks and balances. It is likely that regulation of media will ebb and flow over the years, as it has since regulation first came into practice." Media Ethics Codes Are Developed A history of media ethics and law shows that media were not only guided and regulated by agencies and laws. Media developed their own codes for behavior. The reason is centrally tied to the theme of this chapter: Media developed codes for what should and should not be done so that lawmakers did not step in and develop laws for what could and could not be done. The press of the mid-to-late 1800s indeed was surely testing the patience of the American people and government for “make no law.” The newspapers of the time knew little bounds. Purposeful “hoaxes’—untrue stories splashed on front pages—grabbed the attention and money of readers. “Yellow journalism’—sensationalized, lurid stories of the late 1300s—may even have contributed to U.S. involvement in what is now known as the Spanish American War." FIGURE 13.5 In this 1898 editorial cartoon by Leon Barritt, “yellow journalism” publishers Joseph Pulitzer and William Randolph Hearst, dressed as the Yellow Kid (a popular cartoon character of the day), each try to push the country toward war with Spain. EA Z f A Z g Source: Library of Congress, LC-USZC4-3800 Two developments pushed back on these sensational trends. The first was the decision by new owners of The New York Times to build readership by pursuing non-partisan, so-called “objective” reporting. The idea of objectivity took hold in American journalism at the beginning of the 1900s. The second development was that newspaper editors, worried about potential government interference, started to put together codes for ethical behavior. In 1923, the American Society of Newspaper Editors (ASNE) created “The Canons of Journalism,” which outlined the responsibilities of journalists and the need for fair and impartial reporting."” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

war with Spain.



Source: Library of Congress, LC-USZC4-3800

 The Preamble of the 1923 Canons of Journalism The primary function of newspapers is to communicate to the human race what its members do, feel and think. Journalism, therefore, demands of its practitioners the widest range of intelligence, or Knowledge, and of experience, as well as natural and trained powers of observation and reasoning. To its opportunities as a chronicle are indissolubly linked its obligations as teacher and interpreter. To the end of finding some means of codifying sound practice and just aspirations of American journalism, these canons are set forth. Other media took note. The very next year, 1924, the American Association of Advertising Agencies created its own ethics code that established false and misleading advertising as unethical. The Public Relations Society of America created its own code. In 1930, the film industry developed the Motion Picture Production Code, a set of guidelines for "acceptable" content followed by most film producers for more than 50 years. It was also popularly known as the Hays Code, after Will H. Hays, who was the president of the Motion Picture Producers and Distributors of America (MPPDA) from 1922 to 1945. These historical markers—the First Amendment, the various regulatory agencies, and the selfimposed codes of ethics and behaviors—provide to this day the legal and ethical context in which the content of mass media is produced." Key Takeaways e Law stipulates what can and cannot be done. Ethics stipulates what should and should not be done. e The First Amendment said Congress should "make no law" against freedom of speech or of the press. But questions over the difference between criticism and sedition led quickly to laws against seditious writing or speech. e The FTC was established in 1914 and is designed to "protect America's consumers" and "prevent unfair methods of competition in commerce." e Established in 1934 as part of President Franklin D. Roosevelt's New Deal, the FCC is charged with regulating interstate and international communications. e Media codes and ethics were designed so that industries might self-regulate, rather than face legal action. Exercises Visit the FCC's web page and explore some of the current regulations that govern modern media. Then write a one-page paper addressing the following: e What does the FCC suggest are its most important roles in the 2020s? e How does the history of the FCC show itself today? e Do you think that

self-regulating media codes work better than government regulation by the FCC? Why or why not? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 13 Media Law and Ethics in the 2020s 401 13.2 The Role of Media Law and Ethics in American Culture Learning Objectives Identify the importance of New York Times v. Sullivan for American libel law and culture. Explain prior restraint and New York Times v. United States. Explain the standards of obscenity set out in Miller v. California. Discuss the beginning and end of equal time rules. ga (ee) iS) Voluminous media law and ethic textbooks offer detailed and exhaustive reviews of laws organized by central topics, such as libel, prior restraint, obscenity, equal time, and other subjects. An advantage of a text devoted to understanding media and culture is that we can take up those topics by focusing on especially important cases that had a significant impact not only on media law and ethics but American culture." Libel Libel is one of the most talked-about topics in media law and perhaps for good reason. Almost any media producer, from newspaper journalist to television FIGURE 13.6 a anchor to filmmaker, can be prosecuted for libel if they break the law. And almost pe Times V. Sulyan Myowed meda any citizen can sue for libel if they feel they have been wronged. Let's look at this closely. coverage of the civil rights movement. Libel and slander are acts of defamation—false statements that can harm a reputation. If those statements are printed or broadcast, they are libel. If they are spoken, they are slander. Laws worldwide recognize the essential value of a reputation and extend protection to individuals, groups, and even companies. State laws largely cover libel (and slander) laws, but they are nearly identical throughout the United States and are guided by U.S. Supreme Court rulings. The most famous and important Supreme Court case regarding libel is New : i D s { York Times v. Sullivan. This case, like so many in media law, is embedded in Amer- Source: Federal Siia jnvestigatón, https:// ican culture. During the civil rights movement of the 1960s, The New York Times commons.wikimedia.org/wiki/ File:Bloody_Sundaypublished an advertisement seeking donations to defend Martin Luther King, Jr. Alabama_police_attack,jpeg. The ad contained some minor inaccuracies. The Montgomery, Alabama, Public Safety Commissioner, L.B. Sullivan, felt that the ad criticized him and his law enforcement department, though he was not mentioned in the ad. Sullivan sought punitive damages for libel and an Alabama jury awarded him $500,000. Many observers saw an

alternative reason for the lawsuit. The New York Times and other media outlets were aggressively reporting on the violent and racist treatment of civil rights protesters. Huge lawsuits might persuade them to back off the coverage. In the 1964 landmark ruling, the Supreme Court not only rejected Sullivan's argument but made sure that similar lawsuits would not follow. The Court said the Founding Fathers surely wanted a press that could criticize government officials. But if government officials could sue for libel because of minor inaccuracies, the First Amendment would be severely weakened. To sue for libel, the Court said, public officials would have to prove “actual malice” and “reckless disregard for © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 the truth'—not that the media outlet had made a mistake but had done so maliciously, a very difficult standard for someone to prove. The standard was later applied also to public figures, such as celebrities. It is extraordinary protection for the media." Because of the protections given the media by the Sullivan case, ethical standards become paramount when reporting on public figures. It is extremely difficult for U.S. public figures to successfully sue for libel, and yet reputations can be ruined by reporting mistakes made by sloppiness but not malice. Codes of ethics stress the importance of publishing accurate information. From the Society of Professional Journalists Code of Ethics Journalists should: e Minimize harm. e Balance a suspect's right to a fair trial with the public's right to know. Consider the implications of identifying criminal suspects before they face legal charges. e Consider the long-term implications of the extended reach and permanence of publication. Provide updated and more complete information as appropriate.?") What Are Journalism Ethics? = = This video by the National Prior Restraint Endowment for Democracy discusses journalism ethics. Prior restraint is just what it sounds like. It is censorship in which something is reviewed and restricted before it is even published or broadcast. Prior restraint was very much on the minds of the Founding Fathers when they wrote the First Amendment. British rulers would force colonists to submit newspapers or pamphlets to be submitted for review before publication—and then forbid them to be published. The opposition to any prior restraint was such that the first notable U.S. case did not get heard until 1931. Jay Near's small newspaper, The Saturday Press, was printing stories alleging corruption View in the online reader of Minneapolis officials. Rather than sue him for libel, the authorities just shut the paper down as a "public nuisance." In Near v. Minnesota, the Court confirmed prior restraint could only occur in FIGURE 13.7 extremely limited circumstances such as national security issues. Daniel Ellsberg supplied That seems like pretty good protection. But who gets to decide what is a national security newspapers with the Pentagon Papers. issue? Forty years later, The New York Times was again involved in a landmark ruling. The newspaper had been given top-secret Department of Defense documents that traced the many mistakes and lies in the history of U.S. involvement in Vietnam that

culminated in the controversial Vietnam War of the 1960s and 1970s. The Times and Washington Post began publishing excerpts from the documents, known now as “the Pentagon Papers.” The Nixon administration sued to stop them, claiming the "national security" exception from the Near decision. The Supreme Court, however, saw that “national security” was being used to restrain information embarrassing and critical of the government—the heart of the First Amendment—and allowed the papers to publish. Once again, the protection of the government means that media themselves must be sure of the accuracy of information before it is published since they seldom will be held to prior restraint. From the Society of Professional Journalists Code of Ethics Source: Cmichel67, https:// commons.wikimedia.org/wiki/ Journalists should: File:Daniel_Ellsberg_2020_CM.jpg. Available under CC BY-SA 4.0, e Take responsibility for the accuracy of their work. Verify information before releasing it. https://creativecommons.org/ Use original sources whenever possible. Remember that neither speed nor format excuses licenses/by-sa/4.0/deed.en. inaccuracy. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 13 Media Law and Ethics in the 2020s 403 e Be vigilant and courageous about holding those with power accountable. Give voice to the voiceless. e Recognize a special obligation to serve as watchdogs over public affairs and government. Seek to ensure that the public's business is conducted in the open, and that public records are open to all? An interesting discussion on prior restraint arose in 2021 when Twitter and Facebook suspended the accounts of President Donald Trump after the Capitol FIGURE 13.8 -n Twitter accused Trump of inciting violence. was stormed by a mob of his supporters. Facebook argued Trumps account was used "to incite violent insurrection against a democratically elected government." Twitter cited "the risk of further incitement of violence." Although President Trump and his supporters claimed "prior restraint," private companies are not (as yet) held to the First Amendment standards of the government.™! Yet as a sign of the platforms' reach and strength, when Trump attempted to circumvent the platforms and publish his views on his own blog in 2021, the effort failed and was stopped after just a month. It is often the platforms' feeds that brings news and views to individuals; followers do not actively seek them out. As Wired magazine noted, "Without the algorithmic boosts of Twitter and Facebook, there are few 'active internet users to be found.'"™! Source: pcruciatti/Shutterstock.com Obscenity We can say with some certainty that the Founding Fathers were not thinking of hard-core pornography when they wrote the First Amendment. But their charge that Congress shall "make no law" against freedom of the press has led to First Amendment protections for much material of a sexual nature. Where does the line get drawn, especially in the digital age? Miller v. California, decided in 1973, remains the prevailing standard. Marvin Miller was a California-based publisher of sexual material that was deemed pornographic by California authorities. In upholding Miller's conviction, the Supreme Court adopted a new three-part test—what Chief Justice Warren E. Burger called "guidelines" for jurors: (1) whether the average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient interest; (2) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and (3) whether the work, taken as a whole, lacks serious literary, artistic,

political, or scientific value. The Court place special emphasis on local, community standards. The decision stated: “It is neither realistic nor constitutionally sound to read the First Amendment as requiring that the people of Maine or Mississippi accept public depiction of conduct found tolerable in Las Vegas, or New York City.””*! Thus, obscenity now refers to a narrow category of pornography that violates contemporary community standards and has no serious literary, artistic, political, or scientific value. Child pornography receives no protection. For adults at least, most other pornography—material of a sexual nature that arouses many readers and viewers—receives constitutional protection. In broadcasting, the FCC is charged with making sure broadcasters do not air obscene programming. However, working with their own codes, most broadcasters do not come close to anything that might be judged obscene. The FCC has gone further with limits because children can access television. It also limits “indecent” material, containing graphic sexual or excretory depictions. Material deemed indecent cannot be broadcast between the hours of 6 a.m. and 10 p.m., to make it less likely that children will be exposed to it. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 In the age of cable and the internet, however, regulation becomes difficult; some would say, FIGURE 13.9 The FCC set the cut-off for impossible. What “local, community standards” apply to websites that can be viewed around the harmful material at age 18. world? U.S. law does strive to protect children from obscene or harmful material on the internet. For example, federal law prohibits using misleading domain names, words, or digital images that might deceive a minor. Many pornographic sites have a log-in screen in which the viewer attests to being more than 18 years old." Equal Time Rules Source: © Shutterstock, Inc. Legislators and courts feel fairly confident that they grasp the intentions of the Founding Fathers when it comes to protecting the freedom of newspapers and other written material. Broadcasting and later the internet—not so much. Legislators have been wary of the power of broadcasting to persuade and treat it differently from print. An early example is the Equal Time Rule. Passed by Congress in 1927 as Section 315 of the Communication Act, the equal opportunity requirement was the first major federal broadcasting law. Legislators feared that broadcasters and stations would be able to manipulate elections by giving one candidate ample air time. Candidates cannot receive free airtime unless their opponents do as well. Essentially, Section 315 ensures that television and radio stations cannot favor any one political candidate over another. FIGURE 13.10 AM radio can broadcast hours of conservative talk shows by hosts like Sean Hannity because equal time rules no longer apply. Source: Gage Skidmore, https://commons.wikimedia.org/wiki/File:Sean_Hannity_(25164602955).jpg. Available under CC BY-SA 2.0, https://creativecommons.org/licenses/by-sa/2.0/deed.en. News programs, interviews, and documentaries are exempt from the requirements of Section 315. This allows media outlets to report on the activities of a candidate without also having to cover the activities of their opponent. Presidential debates fall under this exemption as well and are not required to include third-party candidates. However, the law does not prohibit broadcast time purchased with campaign funding. Well-funded candidates who can afford to pay for airtime still have © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

HANNITY

Chapter 13 Media Law and Ethics in the 2020s 405 an advantage over their poorly funded peers. Controversies over campaign financing are directly tied to the high cost of political campaign advertising, especially over television. The Fairness Doctrine was enacted in 1949 as an update to equal time rules. Radio stations were expanding their reach and television was on the horizon. The FCC was increasingly worried about the power of broadcasting. It thus instituted the Fairness Doctrine, pushing broadcasters to not only offer equal time but to “ensure that all coverage of controversial issues by a broadcast station be balanced and fair.” The FCC took the view that station licensees were “public trustees” and had an obligation to present contrasting points of view on controversial issues. The commission later held that stations were even obligated to actively seek out issues of importance to their community and air programming that addressed those issues.” Broadcast journalists were appalled at the restrictions they faced, knowing that print journalists faced no such restrictions. The Fairness Doctrine ironically was considered to be infringing on the rights of free speech and freedom of press granted in the First Amendment. The argument became moot when the doctrine was dissolved during the 1980s with the Reagan administration's deregulation efforts. You can see these effects today on AM radio with the popularity of numerous conservative talk radio shows. Stations do not have to assure that all sides of an issue are discussed. From the Society of Professional Journalists Code of Ethics Journalists should: e Label advocacy and commentary. Never deliberately distort facts or context, including visual information. Clearly label illustrations and re-enactments. e Support the open and civil exchange of views, even views they find repugnant. e Avoid stereotyping. Journalists should examine the ways their values and experiences may shape their reporting. ”®! Once again, we see the government regulations have given way to codes of ethics. Some broadcast stations openly espouse a partisan view and make no attempt to show another side. Journalists seeking fairness will apply their own ethical standards and provide equal time.”” Key Takeaways e New York Times v. Sullivan gave great protection to the press when it came to the possible libel of public figures. e The First Amendment’s protection against prior restraint was upheld in New York Times v. The United States. e Miller v.

California said that findings of obscenity could be influenced by community standards. e The Equal Time Rule and the Fairness Doctrine once governed broadcasters but no longer apply. Exercises The four areas of law detailed in this section—libel, prior restraint, obscenity, and equal time—have been “settled law” for some decades. Write a paragraph for each of the following questions: 1. Do you think some comments on social media call for new laws for libel? Why or why not? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 2. Would you stop a publication from printing instructions on how to make an atomic bomb? You can look up this case: United States v. Progressive. 3. Do you think that sexual content on the internet needs to be regulated more? Why or why not? 4. Do you think that the Fairness Doctrine should be brought back? Why or why not? 13.3 Trends in Media Law and Ethics Learning Objectives Trace the history and evolution of privacy in media law and ethics. Identify the trend toward collection of personal data by technology companies. Discuss the legal issues surrounding government surveillance. Trace the evolution of copyright law and identify current trends. Explain why laws on streaming have not benefited most musicians. a & SoS The legal areas that we have covered—libel, prior restraint, obscenity, and equal time rules—are established or settled law. The laws and codes of ethics around these areas are more or less firmly in place in American culture. In this section, however, we will look at trends in law that are very much in flux in the 2020s. They have links to modern digital technology. The reach and breadth of the internet and its resulting social media have raised issues that continue to challenge media law and ethics.5" Privacy The word “privacy” does not appear in the Constitution but the document does offer protection against unreasonable search and seizure, testifying against oneself, self-incrimination, freedom of religion, and other areas that might be considered “private.” With this foundation, Samuel Warren and Louis Brandeis published “The Right to Privacy” in the 1890 Harvard Law Review, which led to the formation of privacy law. They defined “privacy” in simple and direct terms: the right to be left alone. Evolution of Privacy l It was not until the 1970s that fee laws took up privacy. The Federal Privacy Act of 1974 is This video by Democracy designed to protect how individuals’ personal information is collected, used, and published. It “proNews Alive covers the tects records that can be retrieved by personal identifiers such as a name, social security number, development of privacy: or other identifying number or symbol.” This act also regulates how federal agencies can collect, store, and use information and requires agencies to tell individuals when they are collecting information about them." Privacy has come to mean more in a media age. The primary issues: how to manage the tension among privacy,

disclosure, and surveillance amidst changing technologies, health needs (such as a pandemic), economic conditions, social values, and political climates. The media are central to the debate. To fulfill their First Amendment role, the news media need to gain access to information that others want to keep private. To offer you the best customer experience, online media to gather information from you, from your credit card information to your phone number. View in the online reader © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Journalism codes of ethics come up often with issues of privacy. And there are research centers, journals, and conferences devoted to journalism ethics." Organizations such as the Society of Professional Journalists, Online News Association, and others put special stress on privacy concerns. One center noted that journalists often attempt to minimize harm but respecting a right to privacy is becoming especially important. "Privacy affects the way reporters and advertisers do their jobs, from the use of cookies or gathered data to tailor advertisements online to the hacking of voicemails and email accounts to find information about a story," the center noted." Every job within the field of journalism has to recognize the importance of a citizen's right to privacy. From the Society of Professional Journalists Code of Ethics Journalists should: e Recognize that legal access to information differs from an ethical justification to publish or broadcast. e Balance the public's need for information against potential harm or discomfort. Pursuit of the news is not a license for arrogance or undue intrusiveness. e Realize that private people have a greater right to control information about themselves than public figures and others who seek power, influence, or attention. Weigh the consequences of publishing or broadcasting personal information. 8" Indeed, the Privacy Act is a delicate First Amendment dance. It is designed to ensure that the First Amendment privacy rights of individuals are balanced with the media's First Amendment rights to hold government officials accountable. Under the Privacy Act, media personnel must be careful to avoid revealing certain information about an individual without their permission, even if that portrayal is factually accurate. Surveillance by Technology Companies The turn of the century, from the 1900s to the 2000s, saw incredible advances in media technology. With Google, people could search online. With Facebook, people could connect online. With Amazon, people could shop online. But those media companies and more survive by collecting the personal information of their users. Indeed, before using those services, individuals agree to make their personal information available. However, many people don't realize the extent of surveillance capabilities or know how to protect certain personal information while using online tools. The more people rely on the internet for shopping, communication, social networking,

and media consumption, the more their personal data is stored online. Every time a person subscribes to an Instagram feed, joins an organization, searches for a product, gives to a political cause, or searches for information, that information is stored and used. Most users are only vaguely familiar with “cookies,” the text files that web page servers embed in users’ hard drives to help search engines keep track of their customers’ search histories, buying habits, and browsing patterns. They are used to customize your searches and also deliver customized third-party ads based on your demographics and behavior. For example, many people do not realize that their search results for a product may differ from another person's search for the exact same product. Your history helps guide the search. Privacy advocates claim this practice fosters predatory advertising. Additionally, considering that search engines receive multiple requests per day for specific information on their users (requests that are sometimes tied to criminal investigations and lawsuits), there is a growing concern that unfair or even erroneous profiling may result. Much of this information is stored without users’ knowledge or informed consent. Although agreements for most software inform users when © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 their data is being collected, few people have the patience or time to read and understand the dense legalistic language of these agreements. And even when users invest the time and effort to understand the agreements, they are left with the difficult choice of either agreeing to have their data recorded or going without useful software.""! FIGURE 13.11 Cookies help searches go faster but there are privacy concerns. Cookies We use cookies and similar technologies to help personalize content, tailor and measure ads, and provide a better experience. By clicking accept, you agree to this, as outlined in our Cookie Policy. Source: © Shutterstock, Inc. Internet users concerned about their privacy may also be unaware of another growing trend: the combination of online data with offline information to build profiles of web surfers. Data providers are now able to pool offline data and demographics to create “digital dossiers” (detailed digital records of a particular subject or market) for online advertisers who want to reach a target market. This combination of online and offline information provides a nearly complete picture of someone's life. If advertisers are looking for a 56-year-old retired female educator who is divorced, owns a home and a dog, has arthritis, and plays tennis at the local fitness club, they can now find her. While advertisers have been careful to point out that people are identified by demographic subgroup but never by name, many organizations that advocate for privacy, such as the Electronic Frontier Foundation, believe that protections and greater transparency should be enforced. Users also supply a wide range of information about themselves through online social networks that is connected with their names, contact information, and photographs. Creditors look at individuals’ social networks to determine whether they would be good credit customers, and banks may access social network information to make loan decisions. Photographs and other private information may be easily accessible to anyone performing a Google search or browsing Facebook and Instagram. In 2016, amidst increasing concerns over how tech giants such as Google and Facebook use personal data, the European Union passed the GDPR —the General Data Protection Regulation. GDPR is quite comprehensive data protection legislation that emphasizes the importance of accountability, consent, and security. It has huge potential fines for violations of data protection by tech giants.”

Throughout the 2020s, U.S. state and federal laws will be looking to the GDPR for guidance. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

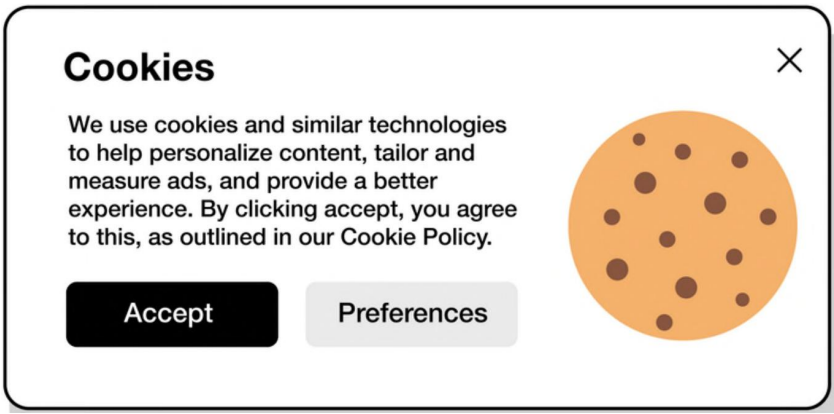


FIGURE 13.12 The European Union passed comprehensive data legislation with the GDPR. Privacy by Design & Data Breach by Default Notification The right to be forgotten Fines Data Protection Personal data Officer Source: © Shutterstock, Inc. As media technology increased its reach and intrusiveness, more laws were developed on how much information the government could gather on citizens and how it could be used. The Electronic Communications Privacy Act of 1986 banned eavesdropping on personal communications but did not actually create a right to privacy in telephone or e-mail communications—meaning those conversations could be used by law enforcement agencies. Then, the USA Patriot Act, passed just six weeks after the September 11, 2001, terrorist attacks, expanded the federal government's rights to access citizens' personal information. Under the Patriot Act, authorities have access to personal records held by internet service providers and other third parties, and government officials can tap into an individual's email communications and web searches if they are suspected of terrorist activity or of having connections to terrorist activity. One concern among civil liberties organizations is that the Patriot Act might become a back door for the government to conduct undisclosed surveillance that does not necessarily involve the threat of terrorism. For instance, under the Patriot Act the government can wiretap internet communications even if the primary purpose is a criminal investigation, as long as intelligence gathering is a significant purpose of the investigation. In 2013, the worst fears of privacy advocates were realized. Edward Snowden, a former computer intelligence consultant for the U.S. National Security Agency, leaked highly classified information showing massive surveillance of ordinary citizens and world leaders, sparking an international conversation around privacy. Some saw Snowden as a traitor, some saw him as a crucial "whistleblower." But his revelations sparked an international conversation around privacy that continues into the 2020s.8" © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

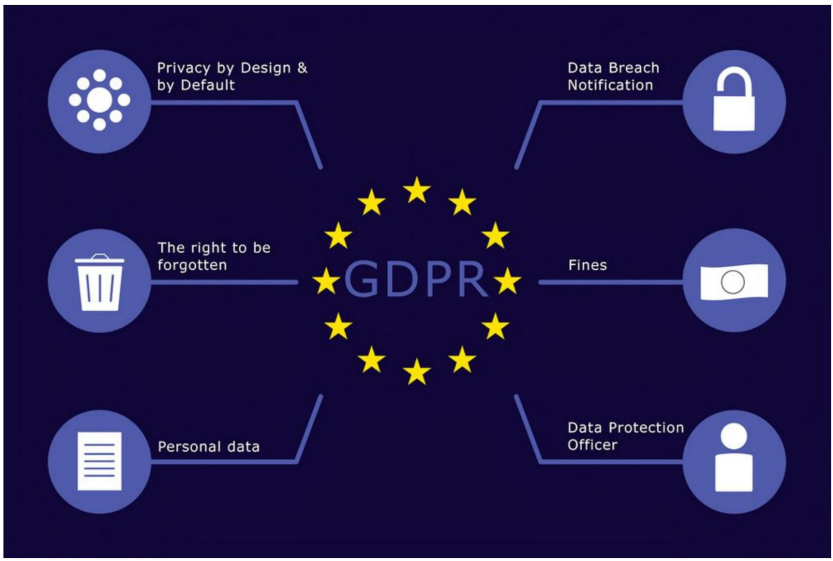

Privacy by Design &
by Default
Data Breach
Notification
The right to be
forgotten
GDPR
Fines
Personal data
Data Protection
Officer

FIGURE 13.13 Many users of electronic media are worried about surveillance. Source: Rena Schild/Shutterstock.com Copyright Congress first established U.S. copyright and patent protections in 1790 and, despite revisions and updates, has maintained some form of copyright law to this day. With coverage of a wide range of materials, copyright law encompasses almost all creative work that can be written down or otherwise captured in a tangible medium. This includes literary works; musical works; dramatic works; pictorial, graphic, and sculptural works; motion pictures and other audiovisual works; sound recordings; and even architectural works. Once a work has achieved copyright, the copyright owner must grant permission for that work to be used or legally reproduced. As we will see below, after a certain number of years, a copyright expires and the work enters the public domain. Intellectual property law protects “products of the mind.” It includes copyrights but also includes patents, open licenses, trademarks, trade secrets, URLs, domain names, and other products. Intellectual property law generally follows the same guidelines as copyright law, and the associated legislation seeks “to encourage innovation and creativity, with an ultimate aim of promoting a general benefit to society.”®®” Copyright is another area of media law that has seen much activity in the 2020s. For example, copyright includes the protected right to distribute, copy, and modify a work. If you stream a movie from Netflix and watch it with friends, you have not violated any copyright laws because Netflix has paid for a license to loan the movie to its customers. The copyright holder has agreed to —and usually profits from—you watching the film. However, if you rent an auditorium and sell tickets to stream the movie, you have violated copyright law because you have not paid for or obtained the film creators’ permission to copy the movie." © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

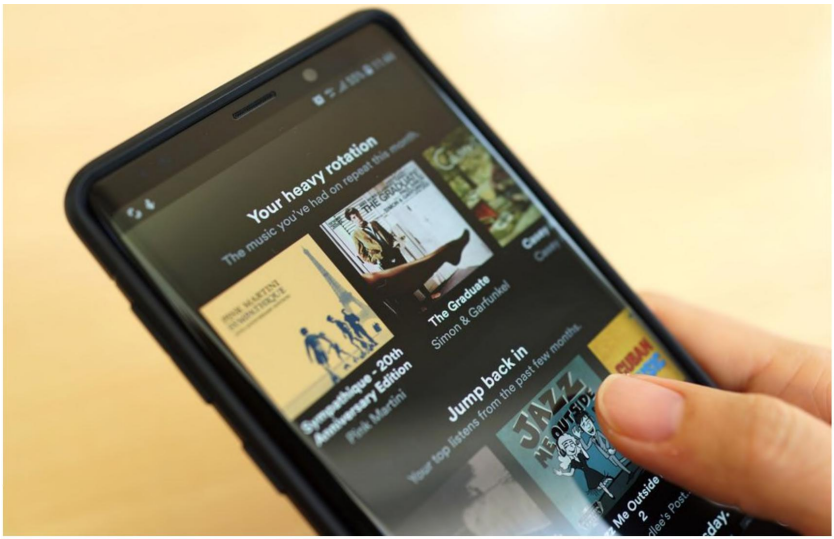
DEFEND CONSTITUTIONAL RIGHTS
STOP MASS SURVEILLANCE
STOPWATCHING.US
STOP MASS SPYING
STOP MASS SPYING
THE ANSWER TO 1984 IS 1776
We The People NOT See The People
No Spying on America

 As we noted, copyright law applies to most books, songs, movies, art, essays, and other pieces of creative work. But copyright lasts only a certain length of FIGURE 13.14 S time (70 to 120 years depending on the publication circumstances). After that, the opyrightproreetion:has:a limitea espan: creative and intellectual works enter the “public domain’—they are free to be used and copied without permission. Some works are in the public domain because the creator has chosen to make them available to anyone without requiring permission. However, most works are in the public domain because their copyright has expired. Because of numerous changes to the law, works are governed by different copyright laws. In the United States, anything published before 1923 is automatically in the public domain. Any work published before 1964 has to have its copyright renewed during the 28th year after its publication and if no renewal has been filed, the copyright is lost. Each year, new works enter the public domain. Source: © Shutterstock, Inc. Fair Use While it is illegal to violate the rights granted by copyright law, the copyright holder's rights are not unlimited. One of the significant limitations is the policy of “fair use,” under which the public is entitled to freely use copyrighted information for purposes such as media criticism, commentary, news reporting, teaching, scholarship, research, or parody. If a critic were writing a book review for a magazine, for instance, according to fair use, she would be allowed to summarize and quote from the book she wanted to review, whether or not the author of the book agreed to this use. From the Society of Professional Journalists Code of Ethics Journalists should: e Be accountable and transparent. e Provide access to source material when it is relevant and appropriate. “°l According to the U.S. government, there are four issues to consider when determining fair use: 1) the purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes; 2) the nature of the copyrighted work; 3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and 4) the effect of the use on the potential market for, or value of, the copyrighted work. The distinction between what is considered fair and what constitutes copyright infringement is not always clearly defined. For one thing, there are no guidelines that specify a

number of words, lines, or notes that can be taken without permission. Copyright Challenges in a Digital Age Beginning in the 1990s, copyright became much more complicated. As works of art —from music to films to writing—became digitized, it became incredibly simple to copy and distribute those works. In 1996, the World Intellectual Property Organization (WIPO) established two treaties designed to “update and supplement the major existing WIPO treaties on copyright and related rights, primarily in order to respond to developments in technology and in the marketplace.” The first of these, the WIPO Copyright Treaty (WCT), was created to protect authors of literary and artistic works, including computer programs, original databases, and fine art. The second, the WIPO Performances and Phonograms Treaty (WPPT), deals with “related rights,” or rights connected to copyright. This law was created to protect the rights of performers and producers of sound recordings." These © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

treaties both ensure basic rights, such as compensation and acknowledgement for those who create works, and extend further protections. In the United States, Congress passed the Digital Millennium Copyright Act in 1998 to establish its own protocol for online copyright matters. Yet the nature of the internet causes very different copyright and intellectual property issues, and the DMCA did not work as Congress expected. Indeed, the Electronic Frontier Foundation (EFF) claimed that “the DMCA has become a serious threat that jeopardizes fair use, impedes competition and innovation, chills free expression and scientific research, and interferes with computer intrusion laws.”“?! FIGURE 13.15 Widespread piracy problems arose during the late 1990s with the popularization of technology Napster faced lawsuits for allowing peer-to-peer (P2P) music sharing. Suddenly, software such as Napster, Scour, Aimster, how itoperatsd; AudioGalaxy, Morpheus, Grokster, Kazaa, iMesh, and LimeWire popped up on computers everywhere, allowing access to free music around the world—and fueling online piracy. However, in 2003, the Recording Industry Association of America (RIAA) put the laws established by the DMCA into practice and began a campaign to stop music piracy. In response to the growing number of users, the organization announced that it had been gathering evidence against users sharing music on P2P networks. Rather than go after the software engineers, “the RIAA investigators targeted ‘uploaders'—individuals who were allowing others to copy music files from their ‘shared’ folders.”"™! Source: 360b/Shutterstock.com This data collection led to the RIAA filing more than 250 lawsuits against individuals in what has been called “an unprecedented legal campaign against its own customers.” Among the first of these lawsuits was one against a 12-year-old girl who had to pay $2,000 and publicly apologize to settle her case. Since then, the recording industry has filed, settled, or threatened legal actions against over 28,000 individuals.” Many college students were targeted. A popular torrent site, The Pirate Bay, found itself under attack for allowing users to search for pirated copies of material, such as films or music. The prosecution argued that The Pirate Bay was responsible for the material its users posted and downloaded. These lawsuits raise the question of whether websites are responsible for the actions of their users, an

issue that continues to be central to future internet legislation.“”
FIGURE 13.16 Under current regulations, Spotify does not benefit the majority of musical artists. Source: TY Lim/Shutterstock.com © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.



Although RIAA allowed music companies and artists to regain some control over their copyrighted material, as we have seen, new challenges came about from streaming. Although streaming services do stream music legally, artists complain that music companies—not musicians—benefit most. This 2021 headline in The New York Times captures the issue: “Streaming Saved Music. Artists Hate It.” It continued: “Many musicians aren't sharing in streaming riches. Can digital music economics change to benefit everyone?”* Spotify and other streaming services provided music companies something they had never had: regular monthly paychecks as opposed to a few months of consumers buying a new album or CD. But musicians seldom see much of that money, according to current law. As one industry observer noted, “Theres a complicated and opaque formula that determines how the $10 monthly subscription for Spotify or Apple Music makes its way to artists. After those services take their cut, about $7 goes into a pot of money that gets split a bunch of ways—for the record labels, songwriters, music publishers, artists and others.” Only superstars make substantial money from streaming services. Some musicians wonder if copyright laws can be used to rebalance how rights are paid. Key Takeaways e Though not explicitly mentioned in the First Amendment, the right to privacy has evolved over more than a century. e A. significant trend over the past decade and more has been the collection of personal data by technology companies. e Government surveillance has become an increasingly important issue in America and abroad. e Copyright law has continued to evolve but has become increasingly complicated in the digital era. e Under current regulations, streaming on Spotify benefits only superstar musicians. Exercises 1. Search Google, Facebook, and Instagram with your name. Then answer the following questions. e Describe what results, if any, you found. e Is there anything you found—information or images—that you might not want future employers to see? 2. Do the same search with the name of a parent. Also search www.whitepages.com. Then answer the following questions. e Often, the longer people have been online, the longer their internet trail will be. Compare the results of information about you and your parent. e Were you surprised about how much information you found on your parent. Why or why not? e Are you comfortable sharing information online

if it makes your online experience more smooth? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 13.4 The Future of Media Law and Ethics in the 2020s Learning Objectives Describe the history and possible future of Section 230 of the Communications Decency Act. Explain why Section 230 or some replacement is crucial to social media in the 2020s. Identify the role of the GDPR in privacy law. Explain the ethical challenges and opportunities that will face media in the 2020s. @ Mw S American media law and ethics are steeped in traditions dating back to even before the founding of the country. They encompass the history and events that led to that founding in 1776 and also encompass the history and events that bring us to the 2020s. The futures of American media law and ethics thus are no small matter. They are tied to the future of the country itself. “Does the Future of Social Media Really Hinge on These Twenty-Six Words?” The title above is taken from a 2021 news article by the Christian Science Monitor. The 26 words in question are from a once-obscure sentence in a mostly overturned 1996 law against pornography. Let's unpack what is going on and why it is so important to the future of media law—and perhaps even American democracy." In the early days of online media, a large fear was that the new medium would lead to widespread pornography. In 1996, Congress passed the Communications Decency Act (CDA), a federal law meant to regulate pornography online. You already know from our discussion on obscenity that the Courts see much pornography as free expression protected by the First Amendment. And just a year later, the CDA was mostly struck down as unconstitutional by the Supreme Court. But Section 230, which did not deal directly with regulating content, remained. And it became a foundation stone for internet platforms. Section 230 of the CDA states the following: “No provider or user of an interactive computer service shall be treated as the publisher or speaker of any information provided by another information content provider.” Why is that line so important? It says that the provider of an interactive computer service—such as Facebook, YouTube, or Twitter—cannot be considered as publishers of the information they carry. That is, they cannot be held responsible for the words or images that they publish, even if that content is illegal. Some exceptions include sex trafficking and abuses of intellectual property (which is why you see YouTube take down some videos that use copyrighted songs without permission).

© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 13.17 A U.S.-made YouTube video violated copyright in Finland and was taken down. “Pahoittelut” — Apologies. Tama video ei ole enaa saatavilla tekijanoikeusvaatimuksen vuoksi. Vaatimuksen on tehnyt Copyright Information and Anti-piracy Centre. Pahoittelut Source: YouTube, https://commons.wikimedia.org/wiki/File: YouTube_deleted_TTVK_fi.png.

Before Section 230, the social media companies would have been considered like newspapers and magazines. If a newspaper printed an article with a malicious lie, the writer of the article—but also the newspaper—could be sued for libel. The logic was that newspapers, magazines, and other traditional media had editors who should have stopped the libelous article. The logic of Congress, which the Court agreed with, was that these internet “publishers” did not oversee content in the same way as traditional media and so could not be held responsible. They were “platforms’—places on which others would build content. Without Section 230, it is very likely that Facebook, YouTube, Instagram, and Twitter would not have been created or they certainly would not have grown. The 2020s will see either the continuation of Section 230 or an extremely important replacement.

The Politics of Section 230

Section 230 became a major political issue in 2020 and 2021. Twitter and Facebook, becoming increasingly worried about statements by President Trump that the COVID-19 pandemic was not dangerous, the 2021 election was rigged, and that the election should be overturned, perhaps violently, began to label his statements as false and eventually banned him. Critics said the platforms were now acting as publishers. Yet a complete repeal of Section 230 would likely result in more moderation of content, not less. The social media companies, now seen as publishers, would be afraid of being sued. The politics are fraught. Democrats want social media companies to take down hate speech, harassment, disinformation, and terrorism-related content. Republicans say that the social media companies primarily censor conservative viewpoints. It is a complex political problem. As Cnet notes, “The focus on Section 230 reform has many tech advocates, including public interest groups that've been critical of tech giants, concerned that laws limiting or changing the scope of Section 230 protections could have unintended consequences for innovation on the internet and free

speech online.” ™ © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

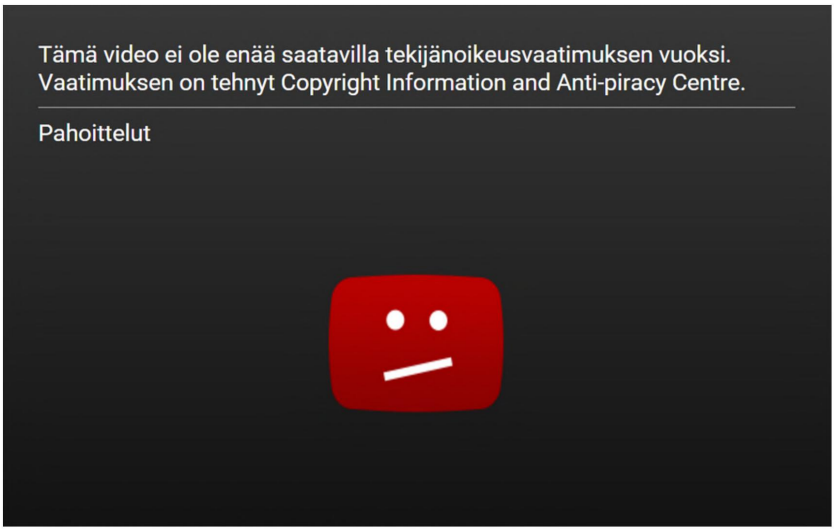


FIGURE 13.18 Donald Trump's Twitter account was permanently suspended after the 2021 riot in the U.S. Capitol by his supporters. Only the Fake News Media and Trump enemies want me to stop using Social Media (110 million people). Only way for me to get the truth out! Donald J. Trump © - @realDonaldTrump 4 6 af fee pare BAA) =f Source: Donald Trump, https://commons.wikimedia.org/wiki/File: Trump_20507545_ 101595949891 90725_6057880077758700057_ o.jpg. The Harvard Business Review sees possible impacts on democracy itself. "With democracy at stake, how companies and regulators act today will determine the future of public discourse," an essay said. "Social media firms and tech companies more broadly must all now make a critical decision: Do they continue to engage all customers without limitation and risk stringent regulatory intervention (not to mention the moral hazard of enabling the proliferation of harmful content), or will they preemptively curb extremism through more aggressive self-moderation (such as the actions many took in the last week)? There are no easy answers—but recent events have shown that one way or another, the status quo cannot persist."™! The fate of Section 230 and whatever replaces it will have an enormous impact on media law and ethics in the 2020s. Tech Companies Will Be (Want to Be) Forced to Protect Your Privacy As we have discussed, the European Union has led the way in regaining the priFIGURE 13.19 on ae vacy of its citizens from large tech companies, such as Amazon, Apple, Facebook, Google has been fined in Europe i : i and Google. The General Data Protection Regulation (GDPR), passed in 2018, cut to the very heart of profit-making by Google and Facebook. Those companies collect as much information as they can about you and provide that information to advertisers—who pay the tech companies huge sums of money to run their targeted ads. prva cy olicy ~ PM G Pawacy P a com Aini" je ys:/ www. g0 risé | http Google Privacy view privacy Policy ove come tO the At the same time public awareness about data privacy has been growing. It might have once seemed innocuous for you to see a lot of sneaker advertisements because you did a Google search for sneakers. It might not seem innocuous if you do a search for drug counseling centers and find that advertisements for addiction treatment are ending up in your Facebook and Twitter feeds. POr eE Pano

SNUNSrSIG k eam People have become tremendously reliant upon Google to find information. Should Google be allowed to profit from that? privacy policy The GDPR does not forbid it but wants Google to be sure that people know what it is doing. In less than a year after its passage, the French data protection authority used the GDPR to fine © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 13 Media Law and Ethics in the 2020s Google 50 million euros, or about $57 million, for not properly disclosing to users how data is collected across its services—including its search engine, Google Maps, and YouTube—to present personalized advertisements." The GDPR has become the model for other regulations around the world. In America, with U.S. federal legislators often averse to regulate industries, individual states have stepped in. For example, the California Consumer Privacy Act (CCPA) has many similarities to the GDPR. Oddly, this might lead the tech companies themselves to push for a privacy law. Said one industry observer, “Once against all privacy regulation, the tech sector is now getting behind efforts to craft federal regulation, seeing not only an opportunity to influence its wording, but also a chance to avoid an onerous patchwork of regulations across each and every state. U.S. Federal privacy regulation is coming.”"™ Some see the tech companies... profiting. One analyst says, “the positive effects of proper privacy protection continue to become more apparent. A proactive approach toward transparency and privacy creates an opportunity for a competitive difference among enterprises by fostering increased productivity and sales successes, improving public image, and enhancing customer trust.” Ethics Will Change—and Rise in Importance Sometimes ethics can seem like a fruitless topic. People have laws that regulate right and wrong and they still break the law. What makes anyone think that people will voluntarily follow a code of ethics? It is a question that can be found at the heart of the world’s literatures and religions. And it turns out that many people believe in some version of the Golden Rule—do unto others as you would have them do unto you. For people in media, ethics can be more than a moral good. Voluntarily regulating a profession or field might mean that government will not. But, as we have seen throughout this book, the media of the 2020s are quite different from the media of the 1920s or even the 2010s. And this mean the ethical challenges are different as well. A “Revolution” — Everyone Will Need Media Ethics Stephen J. A. Ward of the Center for Journalism Ethics argues, “A media revolution is transforming, fundamentally and irrevocably, the nature of journalism and its ethics. The means to publish is now in the hands of citizens, while the internet encourages new forms of journalism that are interactive and immediate.” If the internet has

allowed all citizens to publish—such as by tweeting, posting on Facebook, placing photos on Instagram, uploading videos to YouTube and TikTok, and more—then, in actuality, everyone can be “in media’ and everyone is in need of media ethics. The same ethical forces that compel journalists not to maliciously hurt someone's reputation should govern the work of everyone who publishes online. The same forces that compel journalists not to use copyrighted work without permission should shape everyone's use of copyrighted work. Ward asks, “should citizen journalists be required to be balanced and impartial? Can journalists who operate a newsrooms website report on a story before their colleagues, the print reporters? In other words, should print reporters be held to a higher standard of pre-publication verification?” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. FIGURE 13.20 Ethics is a constant balancing act for media. 417 GDPR Explained: How the New Data Protection Act Could Change Your Life This British news report explains the GDPR when it was first introduced. 4. News GDPR: Everything you need to know View in the online reader Source: © Shutterstock, Inc.

 Local Ethics Help Save Media One interesting development in media ethics in journalism has been the recognition that ethics might be different between national media and local media. Market forces—the ability to make a profit or at least survive—are different and can have ethical consequences. At the national level, television news media exist in a crowded field. CNN, Fox, MSNBC, and others compete against hundreds of other channels for the segment of people who watch national news. These market forces can have a direct effect on ethics. Many of the national news channels have found that the way to attract that audience is to supply them with a certain political orientation that the audience agrees with and enjoys. In an aptly-titled U.S. State Department symposium, “Understanding America: The Future of Media Ethics,” Tom Rosenstiel, executive director of the American Press Institute, argued, “So if they can get 2 or 3 percent, and in a crowded or more fragmented media market, it's hard to play the role, the traditional role of we are an independent voice, we don't take sides, we are—and so weve seen in our cable news a real shift toward a partisanship. Whether it's CNN or MSNBC or Fox, it would be hard to find a cable network that has not built its audience around certain political orientation whether they intended to or not.”®” In contrast, most cities have one newspaper and three local television stations. They need to appeal to a much larger percentage of their market. They might lose 50 percent of their audience if they took a partisan stance one way or the other. And so we see less partisan news at the local level and—consequently—more trust in local media. It may be that local news media can rebuild the trust that many people have lost in in the news. FIGURE 13.21 Local news tries to stay away from partisan discussions. (A > il o Y) Ata EYEWITNESS NEWS HIGH DEM INI TF! ON Source: https://commons.wikimedia.org/wiki/ File: There_goes_that_news_van_again.jpg Stephen J. A. Ward notes a similar tension. “Economically, mainstream newsrooms who uphold traditional principles such as impartiality increasingly feel compelled to move toward a more opinionated or partisan approach to news and commentary. To be impartial is said to be boring to viewers. Audiences are said to be attracted to strong opinion and conflicts of opinion.”"™" He continues, “Even where newsrooms

enforce the rules of impartiality—say by suspending a journalist for a conflict of interest or partial comment—they fail to get full public support. Some citizens and groups complain that newsroom restraints on what analysts and reporters can say about the groups they cover is censorship.” Yet objectivity may be able to retain its role at the local level—but not in the way that many people think. Rosenstiel says, “objectivity does not mean neutrality. It actually means that you have an objective method of processing and verifying the news that you can share with your audience, precisely because you as a person and as a journalist can never be personally objective. So you have a view that you start with and what youre trying to do as a journalist to get a more accurate rendering of things is to learn about the views of other people.”™! Tech Ethics Move to the Front Ethics will become increasingly important at a higher level as well. Technology companies will need to build ethical thinking into their decision-making, even if only driven by the bottom line. They have learned that faulty ethics can lead to increased government regulations as well as distrust and anger among their users. Casey Fiesler is a legal researcher and scholar of ethics and technology. She told Forbes, “Ethics can be a loaded term. Sometimes we talk about responsibility. Are the people who design technology being responsible and thinking about their product's potential harm? In the end, I think of tech ethics as designing technology that does more good than bad for the world.”®® © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Chapter 13 Media Law and Ethics in the 2020s 419 In the early stages of a start-up company, ethics can seem a distraction, even a luxury. Facebook, as we know, was started as a way to organize Harvard students. But at some point, Facebook and its leaders needed to recognize their ethical responsibilities. For too long, for example, YouTube's algorithms, in order to increase views (and subsequent ad revenue), passed on ever-outrageous conspiracy theories by groups such as QAnon to people who had shown they might be interested. Some people blamed these Facebook posts for the violence in the aftermath of the 2020 election and Facebook eventually changed its algorithms. Fiesler said, “they made a conscious decision to change their algorithm so that certain kinds of content would not be recommended as strongly. It was an ethical call, and I'm sure it led to lost revenue—but sometimes you have to do what's right for the good of society.” Rather than continuing to overlook ethics, tech companies will need to anticFIGURE 13.22 ipate and take action on potential problems. And with examples of poor tech Facebook struggles with how to regulate fake ethics all around us, startups have no excuse to put them off while awaiting a news. certain level of success. Revenue cannot always be the driving force. “Make sure that revenue isn't the only guiding metric,” says Fiesler. “When it comes to social media, decisions have been made based on how many eyeballs you can get on ads.” Artificial Intelligence (AI) will be an area in which media ethics will need to be at the forefront. Even in its earliest stages, Al has provoked concern. Once again, if ethical standards are not clear, government regulators surely will step in. The Financial Times notes, ‘As companies develop new AI products, they will have to ensure these systems are transparent, fair, explainable and compatible with existing laws and regulations. How Big Tech addresses questions of bias in Source: Boumen Japet / Shutterstock.com AI will affect not only public perception and trust, but also companies’ ability to do business in specific countries, the AI products in their pipeline and the type of talent they can attract.”®! Tech ethics will make economic sense for companies and employees in the 2020s. Key Takeaways e Section 230 of the Communications Decency Act states that no internet service provider can be treated as a publisher of content. It offers tech companies great protection that politicians from both parties

question. e Privacy laws in the United States are not as aggressive as those of the European Union's General Data Protection Regulation (GDPR). U.S. tech companies might push for such federal regulations so they do not have to be governed by varied laws in varied states. e Ethics will rise in the importance in the 2020s as individuals and tech companies assume greater responsibility for media ethics. e Local news media, if they can survive economically, might offer more trusted information than national news media. Exercises Watch a half hour of news on a national news network, such as CNN, Fox, or MSNBC. Then watch a half hour local news program. Write a two-paragraph summary of what you found, addressing the following questions. e How would you describe the "tone" and atmosphere of the national news versus local news? e What differences did you see in the content and the types of stories covered? e Did you feel that the national news program was more partisan than the local? Why or why not? e Which program would you trust more for information on a topic? Why? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 13.5 End-of-Chapter Material End-of-Chapter Assessment ls Questions for Section 1 a. What is the difference between media law and ethics? b. What rights are protected by the First Amendment? c. Why does the FTC —the Federal Trade Commission—have influence over media? d. How and why did media codes of ethics develop? Questions for Section 2 a. What is the importance of the Supreme Court case, NY Times v. Sullivan? b. Why is prior restraint an issue for media law? c. Explain the current laws on obscenity. d. What was the Fairness Doctrine and why is it still important in media ethics? Questions for Section 3 Explain the history of privacy laws. Why is the Privacy Act a "delicate First Amendment dance"? What are "cookies" and how are they connected to privacy laws? What is the relationship between fair use and copyright? Why do some say that Spotify does not benefit most musicians? ooo To Questions for Section 4 a. What is the importance of Section 230 of the Communications Decency Act? b. What is the European Union's GDPR and why is it important to U.S. debates over media law? c. How might local news shape media ethics in the 2020s? d. What are "tech ethics" and how do they influence media? Critical Thinking Questions ie How do you explain the First Amendment's simple admonition, "make no law," when we have huge texts devoted to media law? Some professions, such as accounting and architecture, have very strict ethical codes and members must be certified or licensed. Do you think the profession of journalism should be like that? Do you think that obscenity and pornography are important issues in media law? How would you regulate what children can and cannot see? Are you worried about how much information tech companies have about you? Have you ever done anything to control that, such as make a social media page private only to people you approve? Why? How would you run Spotify so that all musicians would benefit? Do you think that social media platforms, such as Facebook and Twitter, should have the power to control what people say? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

22. 23. . Federal Communications . Federal Communications . Museum of Broadcast Chapter 13 Career Connection Media Law and Ethics in the 2020s We have seen that many media and tech companies are beginning to incorporate ethical thinking into their work. Such a direction offers significant opportunities for students in Arts & Sciences. Consider the following questions: e How might you prepare for a position that engages ethics in a company? e How would you describe the benefits that an Arts & Science major or liberal arts major could bring to a media or tech company? e How do you think that liberal arts majors could become essential to ethical thinking in media and technology companies? Endnotes . Roy L. Moore, Michael D. Murray, Kyu Ho Youm, Media Law and Ethics New York: Routledge, 2021). . "The Sedition Act of 1798," History. House.Gov, https://history.house.gov/ Historical-Highlights/1 700s/The-Sedition-Act-of-1798/. . Rebecca Shabad, "Evidence of Capitol Riot Trending Towards Sedition Charges," NBC, March 22, 2021 https://www.nbcnews.com/politics/congress/evidence-capitol-riot-trending-towards-sedition-charges-prosecuor-says-n1 261709. Federal Trade Commission, “About the Federal Trade Commission,” http://ftc.gov/ftc/about.shtm. "FTC Sends Report to Congress on Social Media Bots and Deceptive Advertising," FTC, July 16, 2020, https://www.ftc.gov/news-events/pressreleases/2020/07/ftc-sends-report-congress-social-media-bots-decepive-advertising. Fritz Messere, “The Federal Radio Archives,” http://www.oswego.edu/~messere/FRCpage.html. Commission . Museum of Broadcast Communications, “Federal Communications Commission,” http://www.museum.tv/eotvsection.php?entrycode=federalcommu. Commission, “About the FCC,” http://www.fcc.gov/aboutus.html. . “Media Regulation Timeline,” NOW With Bill Moyers, PBS, January 30, 2004, http://www.pbs.org/now/politics/mediatimeline.html. Federal Communications Commission, “About the FCC,” http://www.fec.gov/aboutus. html. Commission, “Media Bureau,” http://www.fcc.gov/mb/. . Museum of Broadcast Communications, “Federal Communications Commission. Federal Communications Commission, “About the FCC,” http://www.fcc.gov/aboutus.html. Communications, “Deregulaion,” http://Awww.museum.tv/eotvsection.php?entrycode=deregulation. . John Hendel, "Trump's FCC chief leaves legacy of deregulation and 5G ights," Politico,

November 30, 2020, https:/Awww.politico.com/news/ 2020/1 1/30/fcc-chief-ajit-pai-to-depart-agency-the-day-biden-is-swornin-441379. . "U.S. Diplomacy and Yelow Journalism, 1895-1898," History.State.Gov, https://history.state.gov/ milestones/1866-1898/yellowjournalism. . Harvey Saalberg, "The Canons of Journalism: A 50-Year Perspective," Journalism & Mass Communication Quarterly, 50:4 (December 1973), 731-734. . William A. Babcock and Wiliam H. Freivoge, The SAGE Guide to Key Issues in Mass Media Ethics and Law (Thousand Oaks, CA: SAGE, 2016). . "Media Law in the News," BiedermanBlog, June 17, 2021, https://www.biedermanblog.com/media-law-in-the-news/. . "New York Times Company v. Sullivan," Oyez-U.S. Supreme Court, https://www.oyez.org/cases/1 963/39. . "Code of Ethics," Society of Professional Journalists, https://www.spj.org/ ethicscode.asp. "Code of Ethics," Society of Professional Journalists, https:// www.spj.org/ ethicscode.asp. Eugene Volokh, "Trump Was Kicked Off Twitter. Who's Next?" The New York Times, January 11, 2021, https://www.nytimes.com/2021/01/11/ opinion/trump-twitter-facebook-parler.html. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. Philip Napoli, "Trump's Failed Blog Proves He Was Just Howling Into the Void," Wired, June 5, 2021, https://www.wired.com/story/ opiniontrumps-failed-blog-proves-he-was-just-howling-into-the-void/. "Miller v. California," FirstAmendment Encyclopedia, https:// mtsu.edu/firstamendment/article/401 /miller-v-california. Andrea Morichetta, "Understanding web pornography usage from traffic analysis," Computer Networks, April 22, 2021, https:// www.sciencedirect.com/science/article/pii/S 13891 28621000670?dgcid=rss_sd_all. Museum of Broadcast Communications, “Fairness Doctrine,” http://www.museum.tv/eotv/fairnessdoct.htm. "Code of Ethics," Society of Professional Journalists, https://www.spj.org/ ethicscode.asp. Victor Pickard, "The Fairness Doctrine won't solve our problems — but it can foster needed debate," The Washington Post, February 4, 2021, https://www.washingtonpost.com/ outlook/2021/02/04/fairnessdoctrine-wont-solve-our-problems-it-can-foster-needed-debate/. Dipayan Ghosh, "Are We Entering a New Era of Social Media Regulation?" HarvardBusiness Review, January 14, 2021, https://hbr.org/2021/01/arewe-entering-a-new-era-of-social-media-regulation. "History of Data Privacy Laws," AccountableHQ, June 16, 2021, https:/Awww.accountablehq.com/

post/history-of-data-privacylaws. Journal of Media Law and Ethics, https://law.ubalt.edu/academics/publications/medialaw/. "Introduction to Privacy," The Center for Ethics in Journalism, 2021, https://journalismethics.uark.edu/lesson-plans/privacy/. "Code of Ethics," Society of Professional Journalists, https:// www.spj.org/ ethicscode.asp. "History of Data Privacy Laws," AccountableHQ, June 16, 2021, https:/Avww.accountablehq.com/ post/history-of-data-privacylaws. Juliana De Groot, "What Is the GDPR?" DigitalGuardian, September 30, 2020, _ https:// digitalguardian.com/blog/what-gdpr-general-data-protecion-regulation-understanding-and-complying-gdpr-data-protection. Jason Kelley, "Surveillance Isn't Obligatory — with Edward Snowden," ElectronicFrontierFoundation, June 2, 2021, https:// www.eff.org/ deeplinks/2021/05/eff-30-surveillance-isnt-prerequisite-edward-snowden. U.S. Copyright Office, “What Does Copyright Protect?” http://www.copyright.gov/help/faq/faq-protect.html#what_protect. U.S. Copyright Office, “What Does Copyright Protect?” http://www.copyright.gov/help/faq/faq-protect.html#what_protect. "Code of Ethics," Society of Professional Journalists, https://www.spj.org/ ethicscode.asp. International Bureau of World Intellectual Property Organization (WIPO), "The Advantages of Adherence to the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT)," http:/ Awww.wipo.int/export/sites/www/copyright/en/activities/pdf/ advanages_wct_wppt.pdf. World Intellectual Property Organization, “Frequently Asked Quesions,” http://www.wipo.int/copyright/en/ faq/fags.htm#P7_220. Electronic Frontier Foundation, “Digital Millennium Copyright Act,” http://www.eff.org/issues/dmca. U.S. Copyright Office, “What Does Copyright Protect?” http:// www.copyright.gov/help/faq/faq-protect.html#what_protect. Electronic Frontier Foundation, “RIAA v. The People,” http:// www.eff.org/ riaa-v-people. Electronic Frontier Foundation, “RIAA v. The People,” http://Awww.eff.org/ riaa-v-people. Mike Masnick, “Pirate Bay Loses a Lawsuit; Entertainment Industry Loses an Opportunity,” Techdirt, April 17, 2009, http://www.techdirt.com/ artiles/2009041 7/0129274535.shtml. Shira Ovide, "Streaming Saved Music. Artists Hate it," The New York Times, March 22, 2021, https://www.nytimes.com/2021/03/22/technology/streaming-music-economics.html. Q © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

422 49. 50. 51. 52. 53. 54. Shira Ovide, "Streaming Times, March 22, 2021, ogy/streaming-music-economics.html. Arthur Bright, "Does the 26 Words?" 2021, https://www.csmoni future-of-social-media-real Understanding Media and Culture in the 2020s Saved Music. Artists Hate it," The New York https://www.nytimes.com/2021/03/22/technolFuture of Social Media Really Hinge on These ChristianScienceMonitor, February 18, itor.com/Technology/2021/0218/Does-thely-hinge-on-these-26-words. Marguerite Reardon, "What's Section 230? The social media law is in the crosshairs of Congress," news/whats-section-230congress/. Cnet, March 26, 2021, https://www.cnet.com/ he-social-media-law-is-in-the-crosshairs-ofDipayan Ghosh, "Are We Entering a New Era of Social Media Regulation?" HarvardBusinessReview, January 14, 2021, https://hbr.org/2021/01/arewe-entering-a-new-era-of-social-media-regulation. Adam Satariano, "Google s Fined $57 Million Under Europe's Data Privacy Law," The New York Times, January 21, 2019, https://www.nytimes.com/ 2019/01/21 /technology/google-europe-gdpr-fine.html. Bill Mew, "9 Bold Predictions For The Future Of Privacy And Data," CommvVault, July 30, 2020, https://www.commvault.com/blogs/9-bold-predictions-for-the-future-of-privacy-and-data. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 55. 56. 57. 58. 59. 60. 61. Bart Willemsen,"4 Predictions for the Future of Privacy," DarkReading, February 17, 2021, https:/Awww.darkreading.com/endpoint/privacy/ 4-predictions-for-the-future-of-privacy-/a/d-id/1340132. Stephen J. A. Ward, "Digital Media Ethics," Center for Journalism Ethics, https://ethics.journalism.wisc.edu/resources/digital-media-ethics/. "Understanding America: The Future of Media Ethics," U.S. Department of State, April 28, 2021, https://www.state.gov/briefings-foreign-press-ceners/understanding-america-the-future-of-media-ethics/. Stephen J. A. Ward, "Digital Media Ethics," Center for Journalism Ethics, https://ethics.journalism.wisc.edu/resources/digital-media-ethics/. "Understanding America: The Future of Media Ethics," U.S. Department of State, April 28, 2021, https://www.state.gov/briefings-foreign-press-ceners/understanding-america-the-future-of-media-ethics/. Rob Dube, "Why Ethics Matter For Social Media, Silicon Valley And Every Tech Industry Leader," Forbes, January 14, 2021, https://www.forbes.com/sites/

robdube/2021/01/14/why-ethicsmatter-for-social-media-silicon-valley-and-every-tech-industryleader/?sh=6615a9331 6f2.
Madhumita Murgia and Kiran Stacey, "Q&A: How Is Big Tech Dealing with Ethical Problems?" Financial Times, May 13 2021, https://www.ft.com/ content/0c91c30e-f8c6-42 1 9-bd33-475cc721ffbe.

CHAPTER 14 The Future: Media Economics In the 2020s

14.1 A History of Media Economics Learning Objectives

1. Identify the two revenue models that historically have supported American media. 2. Identify the three historical business models for American media. 8. Define “vertical integration” and determine its historical importance for American media. How do weend a book on understanding media and culture? We have covered ten kinds of media—from books to television to social media to advertising and public relations. We have looked at the effects of these media as well as the laws and ethics that guide them. Fittingly, our last chapter will focus on something that all these media have in common. Indeed, all these media rely on this something to survive: economics. Students will sometimes groan at the prospect of looking at economics. That's for the business school! they might say. But it does not take long until they realize that an economic foundation is essential for all media. Yet we start with a disclaimer: Technically, there is no such thing as media economics, if it implies that economics are different for media than for other companies. Studying media economics is no different than studying economics—but for our purposes it will be more interesting because the media are interesting! Too, the focus of this book is on American media (recognizing that understanding media and culture will be different from country to country) and they are always interesting. Because of this book's focus on American media, our task in this section is also simpler than studies of media in other countries—because the United States is younger than many countries and thus has a shorter, and more well-defined, history. In fact, the history of U.S. media economics for its first 100 years is simply the history of newspapers and magazines. And their economic structure was relatively simple: Pay for writing, pictures, editing, and production and get revenue from circulation and advertising. Then things started getting more complicated. As we have shown in each of the preceding chapters, each of the media—newspapers, magazines, radio, film, television, music, and social media, as well as advertising and public relations—found their own ways to survive and prosper, ways that needed to adapt to changes in technology and culture. But we can stand back, look at American media as a whole, and find that there are important historical forces running through them. What are those economic forces—the underpinning

of American media? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 14.1 Coverage of events often relies on advertising sponsors. Revenue Models Crucial to any historical understanding of media economics will be revenue models. No company, including media companies, stays in business for too long if it does not have a revenue model—how does it make money?—that allows the company to make a profit, or at least break even. Media companies employ many different ways to raise revenue for their services, but all boil down to two fundamental ideas: The money comes either from consumers or from advertising. In practice, many outlets combine the two and give themselves a flexible = stream of income. On the other side, consumers may be willing to pay slightly R BOWL iid A peps i X LVI H more for fewer ads, or to sit through more advertising in exchange for free content. OFFICIAL SOFT DRINK OF Each medium borrows freely from the two models. Traditional book publishSUPER BOWL XLVIII ers, which make practically all of their money by selling their products directly to Source: Leonard Zhukovsky/Shutterstock.com Media and Money This video is a good introduction to the money behind media. View in the online reader consumers, lie on one end of this spectrum. Books do not usually come with advertising. In some respects, music, film, and streaming companies use a related model under which they directly sell to consumers the delivery of media content. Magazines and newspapers often fall into this middle-ground category as well, although online classified advertising has caused print publications to lose much of this this important revenue stream in recent years. Broadcast television is the clearest example of advertising-driven income, as there are no subscription fees for these channels, unless they are packaged with cable. This offering of “free” content increases the potential audience for the network and networks can sell their advertising time at a premium, as opposed to a cable channel with a more limited and likely more narrow viewership. For example, the Super Bowl is offered “free” on U.S. network television and usually attracts the highest television audience of the year—more than 100 million people. And advertisers pay some of the highest rates of the year to reach that audience—CBS opened bidding for the 2021 Super Bowl at $5.6 million for a 30-second ad.” Business Models Another central factor to any historical understanding of American media is the “business

model” for each medium, simply, the type of business that each pursues. Television, print, radio, television, music, and film all have their own economic nuances and distinct models. However, the business models often fall into three general categories: independent, oligopoly, and monopoly. Most media—and media companies—begin as independent companies. Even the far-flung global empire of Rupert Murdoch, who owns media on four continents, including Fox in the United States, started with one Australian newspaper. Many media remain as independent entities: the family-owned newspaper, the local radio or television station, the independent magazine. But when an independent media company begins to expand, especially in the United States, it eventually pursues (or becomes part of) much larger business models. As we have seen, many media companies participate in an oligopoly, in which a few firms dominate most of an industry. This has been historically the most common business model for American media. For example, a few major publishers put out most of the bestselling books. Too, relatively few companies publish the nation's highest-circulating magazines. Radio, music, television, and film are much the same way, dominated by multinational corporations. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

In its roundup of U.S. oligopolies entering the 2020s, Investopedia placed “Mass Media’ first: “National mass media and news outlets are a prime nesta Sie eh j example of an oligopoly, with the bulk of U.S. media outlets owned by just four a SENGON PENES ENE corporations: Walt Disney, Comcast, Viacom CBS, and News Corporation. New = i : si : : : aUor players like Amazon and Netflix have joined the mix recently with the rise of re f jew. streaming media, but smaller players remain shut out.””! p oint olvV Historically, the United States has endorsed oligopolies but pushed back against true monopolies, the control of a product or service by one company. Media monopolies are no exception. If a national monopoly is allowed to happen, it does so under government guidance, as when AT&T was granted a monopoly over early telephone service. Some people charge that Google has monopoly status over online advertising and the U.S. Department of Justice will be observing Google throughout the 2020s.” uence fl oa a es Source: Feng Yu/Shutterstock.com Vertical Integration How do media companies move from their early independent status to oligopoly and even monopoly? Often the first steps are something called vertical integration. In the late 19th century, steelmaker Andrew Carnegie had a brilliant idea. Instead of just buying materials and manufacturing steel, Carnegie bought up mines, railways, and all other aspects of the steelmaking industry, pioneering a business model that later became known as vertical integration. What exactly is vertical integration? Let's first define it by what it is not. Say a successful bookstore wants to expand. It buys another bookstore in the same town, increasing its reach in book sales. That is horizontal integration, expanding along the “same line"—books. But say the successful bookstore finds that it is paying a lot of money to have books delivered by truck from the publisher to the store—and the bookstore decides to buy a trucking company, cutting out that “middle man” expense—and providing even more revenue because the trucking company is also delivering canned goods, boxed cereal, and other foodstuffs to stores around town. That is vertical integration in which a company tries to own its suppliers. For Andrew Carnegie, gathering, manufacturing, and delivering raw materials and finished goods all under the control of a single corporation allowed his profits to soar by cutting out the

middleman all along the way and allowing him to drive the competition out of certain markets. A century later, this same strategy still works for media. Almost all of the major media players in today’s market are part of vertically integrated companies. The media companies could be part of administrative management, which is the potential for divisions of a single company to share higher-level management structures; they can share departments of advertising, human resources, accounting, finance, and more. This presents opportunities for cost savings and efficiencies. For example, Disney manages ESPN, theme parks, and movie studios along with other businesses from radio stations to books. Although these industries are not very closely connected through content, they all are large, multinational ventures that are overseen by an even larger multinational venture. Sometimes vertical integration involves media companies sharing content across platforms. Let's use Disney as an example again. Disney's theme parks would lose much of their charm and meaning without Mickey Mouse, Snow White, Goofy, and other characters developed for television and film. The integration of these two industries—Disney's theme parks and Disney's animated characters—proves profitable for both. Behind the scenes, Disney is also able to reap some other excellent benefits from consolidation. For example, Disney can release a movie through its studio and then immediately book the stars on news programs that airs on Disney-owned broadcast television network ABC. Beyond just the ABC broadcast network, Disney also has many cable channels that it can use to directly market its movies and products to the targeted demographics. Unlike a © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

competitor that might be wary of promoting a Disney movie, Disney's ownership of many different media outlets allows it to single-handedly reach a large audience." As you can see, historical economic forces have shaped U.S. media, most often leading those media into large corporations, oligopolies, and, at times, near monopolies. The resulting tensions with U.S. regulators who try to protect the American consumer while encouraging free-market competition will drive the next section—the role of media economics in American culture. FIGURE 14.3 Here Minnie and Mickey Mouse ride in a carriage during a Thanksgiving Day parade. N Source: George Sheldon/Shutterstock.com Key Takeaways e Historically, two revenue models have supported American media—paid circulation and advertising. e Three business models exist for American media—independent, oligopoly, and monopoly. e Vertical integration is the action of a company to buy its suppliers to eliminate the middleman, a hallmark of media conglomerates. Exercises 1. How have the media differed in their use of revenue models? 2. Why have media companies historically become part of oligopolies? 3. Explain the benefits of vertical integration for the Walt Disney company. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

14.2 The Role of Media Economics in American Culture Learning Objectives Define the “information economy” and its role in American culture. Identify the rationale behind the creation of the Federal Communication Commission. Trace the growth of anti-trust legislation in the United States. Discuss the impact of deregulation on the information economy, including the net neutrality debate of the 2020s. so © ho = Many of the chapters in this book have explored the different roles that media have played in American history and culture. Media economics, of course, was a “behind-the-scenes’” player in all those chapters—none of those media would exist without some kind of economic support system. Yet, as we have seen, media economics itself has its own history and, we will see, it has had a significant role in American culture, besides forming the basis of all media. Along with helping to create the “consumer culture” discussed in Chapter 12, media economics has also created an “information economy” that has its own influences on culture—not least in that it has created its own branch of American law that continues to be active into the 2020s." Creating the “Information Economy” Though the economics of information date back to the history of humanity, such as information traded at trading posts and marketplaces, the modern theory of the information economy was , tuall d just a few decad in the 1998 publication of Information Rules: A Strategic ˆN Sconomic model based actually expressed just a few decades ago in the 1998 publication of Information Rules: egic on selling intangible Guide to the Network Economy, written by Carl Shapiro, an economics professor at University of information rather than California, Berkeley, and Hal Varian, chief economist at Google. The fundamental argument they products. took up was simple: “Technology changes. Economic laws do not.”® information economy And it turns out the argument is quite complicated when it comes to information. While economic laws may not change, the fundamentals of the information economy are far different from the fundamentals of most traditional businesses. For example, the cost of producing a single sandwich is relatively consistent—bread, cheese, meat, mustard, labor. The 1000" sandwich will cost the same as the first. However, information works differently. With a newspaper or magazine, for example, printing the first copy—by

itself—costs almost as much as printing 1,000. How can that be? The costs for one newspaper are actually the reporting, writing, and editing of multiple stories, the photography and arranging for images, the setup and design of each page, the preparation of each page for publication, and then, finally, the printing. All those costs go into producing the first copy. If you want to print more than one, all the preparation is already done. The secondary costs are just printing—paper, ink, and the cost of running the press. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FIGURE 14.4 Most of the costs of producing the contents of a newspaper go into the first copy. Other copies just cost paper, ink, and printing. Source: Adam Jones, https://commons.wikimedia.org/wiki/File:Handset_Press_with_Copy_of_San_Diego_Union_Newspaper_-_San_Diego_Union_Printing_Office_-_Old_Town_San_Diego_State_Historic_Park_-_San_Diego,_CA_-_USA_(6930660491).jpg. Available under CC BY-SA 2.0, https://creativecommons.org/licenses/by/2.0/. The high first costs and low secondary costs of the information economy (common to books, music, film, and more) have multiple implications that affect all media. First, they are major factors in large corporations gaining dominance in media. Producing media is very costly! In economic terms, those costs lead to companies seeking out economy of scale—an economic model with high first costs and low marginal costs that thus heavily rewards expanding circulation or audience reach—and thus favoring larger and wealthy competitors that have the resources to do so. In addition, information is what economists refer to as an "experience product"—a product that requires the customer to experience it in order to judge its value—meaning that consumers must actually buy and experience the product to judge its value. Think of the workers in shopping malls who spray perfume so you can experience what it smells like. The problem with information is that the experience is the product! How do you know, for example, that a movie has high-quality acting and an interesting plot before you've watched it? The answer is yet another development in the information economy which you already know: branding. Although it may be difficult to judge a movie before watching, knowing that a given film was made by a certain director you admire, or stars an actress whom you like, increases its value. Marketers use movie trailers, press coverage, and other marketing tools to communicate this branding message in the hopes of convincing you to watch the films they are promoting. switching cost Another important facet of information technology is the associated switching costs. When The cost that a user must economists consider switching costs, they take into account the difference between the cost of one pay to switch from one technology and the cost of another. If this difference is less than the

cost it would take to technological format to Peas switch—for information, the cost of moving all of the relevant data to the new technology—then it is deemed possible to switch. A classic example in media happened when people moved entire music collections from vinyl LPs to CDs. For a consumer to switch systems, that person would also have to rebuild their entire music collection with the new format. Luckily for the CD player, the © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

increase in convenience and quality was great enough that most consumers were inclined to switch technologies. (However, as is apparent to anyone going to a thrift store or garage sale, old technologies do not go away. Many people still value the "information" on vinyl records.) Regulation of the Information Economy As you can see, the information economy is complicated—but of utmost importance to American media and culture. Because of that importance, public policy and governmental intervention have been undertaken often and are significant markers in American culture. They exacerbate an already complicated system of information economics, but for good reason—unlike typical goods and services, the information economy has many significant side effects. The consequences of one hamburger chain outcompeting or buying up all other hamburger chains would surely be fairly drastic for the hamburger-loving world, but not altogether disastrous. There would be only one type of hamburger, but there would still be many other types of fast food remaining. On the contrary, the consequences of monopolization by one media company dominating the information economy could be alarming. Because distributed information (or the lack of distributed information) can influence public policy and public opinion, those in charge of the government have an interest in ensuring fair distribution of that information. The inclination toward free markets has been tempered—even in the capitalistic United States—when it comes to the information economy. FIGURE 14.5 The FCC regulates electronic media, among other things. | | aE aT) if i t E k P F t d E H È q i e u am Source: Mark Van Scyoc/Shutterstock.com Regulation of the information economy in the United States began in earnest with the creation of a part of the federal government specifically devoted to it: the The Federal Communications Commission (FCC). Established by the Communications Act of 1934, the FCC is charged with "regulating interstate and international communications" for nearly every medium except for print." The FCC also attempts to maintain a nonpartisan, or at least bipartisan, outlook, with a maximum © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

445
FEDERAL COMMUNICATIONS COMMISSION

 of three of its five commissioners belonging to the same political party. Although the FCC controls many important things besides media—making sure that electronic devices don't emit radio waves that interfere with other important tools, for example—some of its most important and most contentious responsibilities relate to the media. As the guardian of the public interest, the FCC has usually called for more competition among media companies. Recognizing that companies often need to be big in the information economy, the FCC still tries to ensure that monopolies or severe oligopolies do not develop. The public good is not served if consumers' ability to choose is taken away. For example, if a transnational company allows its cable service provider only to offer content that the home company produces, that takes away choice, especially if that service provider is the consumers' only choice. In other words, the idea of public good is concerned not necessarily with the end result of competition, but with its process. The FCC protects consumers' ability to choose from a wide variety of media products, and the competition among media producers hopefully results in better products for consumers. If the end result is that all customers choose Disney anyway, either because it has the shows they like or because it offers the best video-streaming capability, then the process has worked to create the best possible model. The FCC is something like a referee—there can be winners as long as there is a fair fight. A Brief History of Antitrust Legislation The main tool that the FCC and government employs to keep healthy competiFIGURE 14.6 oe tion in the information marketplace is antitrust legislation. The seminal e el works to miaintain:tigalthy Sherman Antitrust Act of 1890 helped establish modern U.S. antitrust legislation. Although originally intended to dissolve the monopolistic enterprises of Regulate Organization Conduct late-19th-century industrialists such as Andrew Carnegie and John D. Rockefeller, Consumers Justice Power g the law's basic principles have applied to media companies as well. The antitrust > ANTITRUST Cartels © office has also grown since the original Sherman Act; although the office of the z L AW Price-Fixing Civil Courts = attorney general originally brought antitrust lawsuits after the act's passage, this Criminal Mergers responsbility shifted to its own Antitrust Division in 1933 under President Predatory Pricing Big Enforcement Acquisitions Monopoly

Abuse ; Franklin D. Roosevelt. The Sherman Antitrust Act of 1890 outlined many propositions and goals that legislators deemed necessary to foster a competitive marketplace. For example, Chapter 1, Section 2, of the act states that “Every person who shall monopolize, or attempt to monopolize, or combine or conspire with any other person or persons, to monopolize any part of the trade or commerce among the several States... shall be deemed guilty of a felony.”“! This establishment of monopolization as a felony was remarkable; before, free-market capitalism was the rule regardless of the public good, making the Sherman Antitrust Act an early proponent of the welfare of people at large. Business Corporations Big Competition Trade Collusion Source: © Shutterstock, Inc. Two additional pieces of legislation, the Clayton Antitrust Act of 1911 and the Celler-Kefauver Act of 1950, refined the Sherman Antitrust Act in order to make the system of antitrust suits work more effectively. For instance, the Clayton Act makes it unlawful for one company to “acquire . . . the whole or any part of the stock” of another company when the result would encourage the development of a monopoly.” More than just busting trusts, the Clayton Act thus seeks to stop anticompetitive practices before they take hold. The Celler-Kefauver Act made it more difficult for corporations to get around antitrust legislation; while the Clayton Act allowed the government to regulate the purchase of a competitor's stock, the Celler-Kefauver Act extended this to include the competitor's assets. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Deregulation of the Information Economy Although the early part of the 20th century seemed to be devoted to breaking up trusts and keeping monopolies in check, the media—particularly in the latter part of the century—were still able to move steadily toward oligopoly and conglomeration (companies joining together to form a larger, more diversified corporations). Remember that the information economy seems to demand big companies always searching for economy of scale. And then, in the 1980s, oligopolies and conglomerations got a boost from the government as a wave of deregulation came to Washington. Led by U.S President Ronald Reagan and British Prime Minister Margaret Thatcher, widespread deregulation (the removal of legal regulations on an industry) took place in Western democracies. Arguments by free-market economists pushed the ideathat deregulation—not regulation—would foster more competition in the information marketplace. However, possibly due in large part to the media economy's focus on economies of scale, conglomerations and oligopolies expanded, resulting in less competition, not more. Companies became increasingly conglomerated, and corporations such as Comcast and Time Warner came to dominate the marketplace. Still, the deregulation continued. The Telecommunications Act of 1996 helped solidify this trend. Although touted as a way to let “any communications business compete in any market against any other” and to foster competition, this act in practice sped up the conglomeration of media.™ FIGURE 14.7 British Prime Minister Margaret Thatcher and U.S. President Ronald Reagan pushed for deregulation. -— Source: mark reinstein/Shutterstock.com The extension of the Telecommunications Act of 1996—enhancing corporations’ abilities to vertically integrate—was a primary driving factor behind this increased conglomeration. Vertical integration has proven particularly useful for media companies due to their high first costs and low marginal costs. For example, a television company that both produces and distributes content can run the same program on two different channels for nearly the same cost as only broadcasting it on one. Because of the localized nature of broadcast media, two broadcast television channels will likely reach different geographical areas. This results in cost savings for the company, but also decreases local tastes in media broadcasting. ©

2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 In fact, the Telecommunications Act made some changes in authority for these local markets. The concept of Section 253 is that no state may prohibit “the ability of any entity to provide any interstate or intrastate telecommunications service.” Thus, since state and local governments cannot prohibit any company from entering into a marketplace, there are no checks on the amount of a local market that any one company can reach. In addition, although the Telecommunications Act capped the share of U.S. television audience for any one company at 35 percent, the passage of additional legislation in 1999 allowing any one company to own two television stations in a single market greatly diluted the effect of this initial ruling. Although CBS, NBC, and ABC may be declining in popularity, they “still offer the only means of reaching a genuinely mass television audience” in the country.” As we have seen in various chapters of this book, battles over the regulation (or deregulation) of the information economy continue. Of particular concern in the 2020s is net neutrality—the principle that broadband internet access service providers should transmit all internet content equally. The federal government's position on the issue has shifted several times. The FCC adopted net neutrality rules in the 2015 Open Internet Order of the Obama administration to prevent broadband providers from blocking or slowing internet traffic to websites and applications. The Trump administration repealed those rules—restoring deregulation—in 2018 but in the 2020s, the Biden administration is moving to restore some regulation. The influence of the information economy on the United States will long continue. Key Takeaways e The information economy, a significant aspect of American culture, offers different challenges than traditional economics because of the high costs involved with “first copies.” e The high costs have encouraged the growth of large oligopolies over small, independent companies. e U.S. antitrust legislation has arisen to assure competition, including the Sherman Antitrust Act (1890), which laid the foundation of antitrust legislation; the Clayton Antitrust Act (1911), which allowed the government to regulate purchase of a company’s stock; and the CellerKefauver Act (1950), which allowed the government to regulate the purchase of another company’s assets. e Deregulation, which began in earnest in the 1980s, argues that regulation hurts the marketplace. e Controversies

in the 2020s over deregulation include debates over net neutrality, which will have important implications for American culture. Exercises Consider the challenges of the information economy and the arguments over regulation and deregulation, and then address these questions. Each response should be a minimum of one paragraph. 1. How would you put into your words the possible harm caused by the oligopoly of media in America? 2. Do you think that traditional media, such as cable television and film, should be subject to regulations that limit oligopolies? Why or why not? 8. Do you think that social media, such as Google and Facebook, have attained monopoly status? Why or why not? 4. What is your position on the net neutrality debate and why? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

14.3 Trends in Media Economics Learning Objectives Determine why globalization has been a long-standing trend in American media economics. Define cultural imperialism and its implication for American media. Describe how hegemony applies to different aspects of global culture. Identify the attributes of McDonaldization. Analyze the ways that local cultures respond to outside forces. Wes & Ss > Globalization The media industry is, in many ways, perfect for globalization—the spread of global trade without regard for traditional political borders. As discussed earlier, the low secondary costs of media mean that reaching a wider market is not overly expensive and creates much larger profit margins for media companies. Once a film or CD is created, the main costs are done and distributing the products as far as possible makes good business sense. And because information is not a cumbersome, physical good, shipping costs are generally inconsequential. Media thus thrive with a global reach, even more so in the interconnected media world of the 2020s."*! You already know that media companies benefit greatly from vertical inte- FIGURE 14.8 gration—and the benefits are multiplied with globalization. Transnational media Media outlets profit more with globalization. outlets are able to use many distribution structures around the world. A vertically integrated company can do all of this in a globalized rather than a localized marketplace. (Indeed, we will see below, local markets can become suffocated by the global brand.) Further, production values for single-country distribution are basically the same as those for multiple countries, so vertical integration allows, for example, a single film studio to make higher-budget movies than it may otherwise be able to produce without a distribution company that has a global reach. Some have even argued that the media are actually a partial cause of globalization, rather than just another globalized industry. As media products spread from nation to nation and culture to culture, they helped bring about globalization. Technology allows for quick communication, fast and coordinated transport, and efficient mass marketing, all of which have allowed globalization—especially globalized media—to take hold. Source: © Shutterstock, Inc. However, here is a possible problem with all this: The media products that spread from culture to culture are from Western countries, particularly the United States. We know how

much American content is in our media, from the obvious, such as fast cars, interracial couples, middle-class living, and guns, to the less obvious, such as liberated and powerful women, consumerism, freedom of religion, and more. These are not universally accepted facts of life in other countries and yet those countries are often exposed to them. Thus, we see that globalization as a world economic trend not only refers to the lowering of economic trade borders, but cultural borders as well. Just as transfer of industry and technology often encourages outside influence through the influx of foreign money into the economy, the transfer of culture opens up these same countries to change. Some observers believe that this will contribute to a one-way transmission of ideas and values that result in the displacement of local cultures. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Cultural Imperialism In today's world, cultural imperialism is most often used to describe the United States' role as a cultural superpower throughout the world. American movie studios are generally much more successful than their foreign counterparts, not only because of their business models but also because the concept of Hollywood has become one of the modern worldwide movie business's defining traits. American music is heard everywhere. Its fast food can be found everywhere. What messages do those products bring? FIGURE 14.9 The "Fast & Furious" movie franchise appears in theaters around the world. What messages does it bring? yy oe X Á THE FAST SAGA ALLEEN IN DE BIOSCOOP OOK IN IMAX & 40X% BIJ PATHE m OODI Source: Dutchmen Photography/Shutterstock.com This may be neither entirely good nor entirely bad, some critics argue. On one hand, international cultural institutions can adopt and adapt successful American business models. Too, corporations are largely willing to do whatever makes them the most money in a particular market—whether that means giving local people a shot at making movies, or making multicultural films. However, cultural imperialism has potential negative effects as well. From a spread of Western ideals of beauty to the possible decline of local cultures around the world, cultural imperialism can have a quick and devastating effect. To understand the concept of cultural imperialism, it is important to look at the ideas of one of its founding theorists, Antonio Gramsci, Italian philosopher and critic. Strongly influenced by the theories and writings of Karl Marx, Gramsci originated the idea of "cultural hegemony" to describe the power of one group over another. Unlike Marx, who believed that the workers of the world would eventually unite and overthrow capitalism, Gramsci instead argued that culture and the media exert such a powerful influence on society that they can actually influence workers to buy into a system that is not economically advantageous to them. This argument that media can influence culture and politics is very much a part of American politics in the 2020s when millions of Americans vote against economic policies that might be advantageous to them because they feel more aligned with a particular political party. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

FAST & FURIOUS 9
THE FAST SAGA
ALLEEN IN DE BIOSCOOP
OOK IN IMAX & 4DX BIJ PATHÉ

Marx's ideas remain at the heart of Gramsci’s beliefs. According to Gramsci’s notion, the hegemons of capitalism—those who control the capital—can assert economic power, while the hegemons of culture can assert cultural power. This concept of culture is rooted in Marxist class An Tsoi part oi struggle, in which one group is dominated by another and conflict arises. Gramsci’s concept of cul- Gramsci’s theory, it referrs tural hegemony is pertinent in the modern day not because of the likelihood of a local property- to the powerful states or owning class oppressing those living in poverty, but because of concern that rising globalization a e will permit one culture to so completely assert its power that it drives out all competitors. resorting to military dominance. hegemons of capitalism (m) Cultural Imperialism This is an interesting rendering of American cultural imperialism. View in the online reader McDonaldization A similar but slightly different concept from cultural imperialism suggests that American tastes and values will crowd out local cultures around the globe. The McDonaldization of the globe i : : ; i ae ; : : An economic force that applies not just to its namesake, McDonald's, with its franchises in seemingly every country, but to promotes efficiency, any industry that applies the technique of McDonald's on a large scale. It is not just about food. calculability, predictability, Coined by George Ritzer in his book, The McDonaldization of Society (1993), the concept is rooted in and control. the process of rationalization. With McDonaldization, four aspects of the business are taken to the extreme: efficiency, calculability, predictability, and control. These four things are not coincidentally main aspects of free markets. Applying the concepts of an optimized financial market to cultural and human items such as food, McDonaldization enforces general standards and consistency throughout a global industry. McDonaldization Unsurprisingly, McDonald's is the prime example of this concept. Although the fast-food restaurant is somewhat different in every country—for example, Indian restaurants offer a porkfree, beef-free menu to accommodate regional religious practices—the same fundamental principles apply in a culturally specific way. The branding of the company is the same wherever it is; the “Tm lovin it” slogan is inescapable; and the Golden Arches are, according to Eric Schlosser in Fast Food Nation, “more widely recognized than

the Christian cross." Yet, more importantly, the business model of McDonald's stays relatively the same from country to country. Although culturally specific variations exist, any McDonald's in a particular area has basically the same menu as any other. In other words, wherever a consumer is likely to travel within a reasonable range, the menu options and the resulting product remain consistent. Media works in an uncannily similar way to fast food. Just as the automation of fast food—from freeze-dried french fries to pre-wrapped salads—attempts to lower a product's mar© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 ginal costs, thus increasing profits, media outlets seek to achieve a certain degree of consistency that allows them to broadcast and sell the same product throughout the world with minimal changes. The idea that media actually spread a culture, however, is controversial. In his book Cultural Imperialism, John Tomlinson argues that exported American culture is not necessarily imperialist because it does not push a cultural agenda; it seeks to make money from whatever cultural elements it can throughout the world. According to Tomlinson, “no one really disputes the dominant presence of Western multinational, and particularly American, media in the world: what is doubted is the cultural implications of this presence.”"” FIGURE 14.10 McDonald’s has opened up many culturally specific versions of its chain, all employing its famous Golden Arches. Source: Sorbis/Shutterstock.com There are, of course, by-products of American cultural exports throughout the world. American cultural mores, such as the Western standard of beauty, have increasingly made it into global media. As early as 1987, Nicholas Kristof wrote in The New York Times about a young Chinese woman who was planning to have an operation to make her eyes look rounder, more like the eyes of Caucasian women. Western styles—“newfangled delights like nylon stockings, pierced ears and eye shadow’—also began to replace the austere blue tunics of Mao-era China. The pervasiveness of cultural influence is difficult to track, however, as the young Chinese woman says that she wanted to have the surgery not because of Western looks but because “she thinks they are pretty.” Local Culture Meets Global Culture The spread of culture works in mysterious ways. Hollywood probably does not actually have a master plan to export the American way of life around the globe and displace local culture, just as American music may not necessarily be a progenitor of democratic government and economic cooperation. Rather, local cultures respond to the outside culture of U.S. media and democracy in many different ways. First of all, media are often often much more flexible than believed; the successful exportation of the film Titanic was not an accident in which everyone in the world sud© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

McDonald's
ماكدونالدز
ORDER
اطلب هنا

denly wanted to experience movies like an American. Rather, the film's producers had judged that it would succeed on a world stage just as on a domestic stage. Therefore, in some ways U.S. media have become more widespread, and also more worldwide in focus. It could even be argued that American cultural exports promote intercultural understanding; after all, to sell to a culture, a business must first understand that culture. By contrast, some local cultures around the world have taken to WesternFIGURE 14.11 style business models so greatly that they have created their own hybrid cultures. Bollywood creates more films than all of One well-known example of this is India's Bollywood film industry. Combining Hollywood in a year. traditional Indian music and dance with American-style filmmaking, Bollywood studios release around 700 major films each year, three times the rate of the major Hollywood studios. India's largest film industry mixes melodrama with musical interludes, lip-synced by actors but sung by pop stars. These pop songs are disseminated well before a movie's release, both to build up hype and to enter multiple media markets. Although similar marketing tactics have been employed in the United States, Bollywood seems to have mastered the art of cross-media integration. The music and dance numbers are essentially cinematic forms of Indian Cinema music videos, both promoting the soundtrack and adding variety to the film. The — numbers also feature many different Indian national languages and a hybrid of Western dance music and Indian classical singing, a certain departure from con- Source: © Shutterstock, Inc. ventional Western media."®! While cultural imperialism might cause resentment in many parts of the world, the idea that local cultures are helpless under the crushing power of American cultural imposition is clearly too simplistic. Instead, local cultures seem to adopt American-style media models, changing their methods to fit the corporate structures rather than just the aesthetics of U.S. media. These two economic and cultural aspects are clearly intertwined, but the idea of a foreign power unilaterally crushing a native culture does not seem to be entirely true. Media scholar Arjun Appadurai argues that the intersection of global and local cultures can bring about circumstances in which "individuals and groups seek to annex the global into their own practices of the modern." It is of no small

interest that the 2021 Oscar for Best Picture went to “Nomadland,” the story of an American woman who loses her job and her home and joins the growing number of Americans living out of vans, directed by Chloe Zhao, born in China and working in the United States.”®” Key Takeaways e Cultural imperialism refers to the power of the dominant culture to overshadow and even overtake local cultures, a concept derived from the work of Antonio Gramsci on cultural hegemony. e McDonaldization is characterized by efficiency, calculability, predictability, and control. These four attributes—more than any specific cultural ideas—are the primary features of globalized American businesses. e Local cultures can respond to outside forces in many ways. In some circumstances, there may be a backlash against what can be seen as a hostile culture. However, cultures such as India have adopted American cultural and economic ideas to create a hybrid of foreign business models and local cultures. Exercises Please respond to the following short-answer writing prompts. Each response should be a minimum of one paragraph. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 1. Pick a media company that interests you, such as a magazine, a television station, or a record label. In what ways has this company undergone the process of McDonaldization throughout its history? Has this process made the company more efficient? How so? What, if anything, has been lost because of this process? Why? 2. In what ways does the United States act as a cultural hegemon? 8. How do local cultures respond to the influence of foreign culture? What are some examples of local cultures resisting the influence of foreign culture? What are some examples where local cultures have embraced foreign culture? 14.4 The Future of Media Economics in the 2020s Learning Objectives Identify reasons that consolidation will continue to dominate media in the 2020s. Explain why local media will continue to be challenged economically. Identify “subscription fatigue” and how it will shape media economics. Explain why the future of media will be media. ae (OS The future of media economics is a fitting end for a book dedicated to understanding media and culture. As we have emphasized all along, media are crucial to social, political, and cultural life and need strong and sustainable economic models to survive and thrive. Those models have changed over the centuries and will continue to do so. Yet, despite all those changes, we will conclude: the future of media is media! Consolidation The future of media economics will be its past. As we have seen in chapter after FIGURE 14.12 chapter, the forces of consolidation, conglomeration, and oligopoly shape every Mergers and acquisitions make media more di f the alesse th t. The “logic” of di soog remote from society. me lium, rom the oldest to the newest. | e “logic” of media economics is compelling. The “first copy” costs, the potential for economy of scale, and the vast profits available lead companies to continued consolidation. It may not result in the best content but it results in profits. +, The New Republic notes that this is not a new issue. “Media has consolidated "ERGE in just the same way that the rest of the American economy has. Although the I Federal Communications Commission was created in 1934 in part to prevent media consolidation, it has, over the last four decades, accelerated it.” Jim Fallows, writing on media consolidation back in 2005, the publication noted, “lamented that the problems of concentration were already ‘too advanced, in my view, to be corrected or cured in

the foreseeable future.”"" Only laws and regulations slow the momentum of consolidation. And that changes with every administration. ecnuTS Source: iQoncept/Shutterstock.com What's apparent in the 2020s, says Forbes, “is that no business model can foster the diverse, noisy, and pugnacious media that American democracy needs to survive. The larger economic cli© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

mate demands increased concentration, and media organizations have responded by getting bigger and more remote from the concerns of many citizens." Consolidation is the future of media economics." Media Ownership This video explains the importance of understanding Local Media Go On Life Support media ownership, As large transnational media continue their dominance in the 2020s, local media will be trying just to survive. In Chapter 4, we discussed the phenomenon of "news deserts," as local newspapers succumb to the lack of subscribers and advertising dollars. The same economic fate can await local radio, television, magazines, movie theaters, music venues, and more. FIGURE 14.13 There are fewer local businesses to support local media. View in the online reader Uh va Al- TET ii Source: Sabrina Janelle Gordon/ Shutterstock.com One industry observer notes, "The industry is at a critical inflection point: we depend on local media, now, more than ever, while it has become increasingly difficult for these sites to stay in business. It's a world dominated by platforms, fractured user bases, declining ad rates, and continued uncertainty around the winning business model—paywall, subscriptions, advertising, or some mix of the three." The issues were not caused by the COVID-19 pandemic, but the pandemic did cause them to accelerate. Transnational companies are designed to create media and content that can be offered worldwide. They are not designed to support local news media and artists. It will take concerted efforts at the local level to finds means of support. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

TIRES

Subscription Fatigue Although the COVID-19 pandemic led to huge increases in subscriptions for FIGURE 14.14 , , media use, with Netflix, Disney+, HBO Max, Hulu, and others seeing an influx of How many streaming services will the audiences support? new subscribers, some analysts predict that the 2020s will see "subscription fatigue." It will shape media economics in the 2020s. Some subscriptions, such as Netflix or Amazon Prime, can seem such a part of life that consumers approach them as a sort of utility bill. But analysts looking at most streaming media subscriptions see a very crowded field competing for attention, from videos to music to gaming to fitness. "These offerings fulfill different needs in people's lives, but if grouped under the subscription label, these services appear to compete with one another on an individual's budget sheet," Vox says.™! One study of digital media trends showed that 47 percent of Americans are Source: Tada Images/ Shutterstok.com now put off by the sheer number of subscription services available—and the number that they are subscribed to. A new trend is emerging. "Consumers want choice," says Forbes, "but they want to choose how they buy. The trend is moving to pay-as-you-go, and more consumers are willing to pay a little extra for precisely what they want."""" The alternative goes by the name, "consumption-based services." Under this model, subscription-based services, such as Netflix, will change their pricing models and will start allowing customers to buy or rent specific series or episodes without requiring them to subscribe to the entire service. We will also see hybrid pricing models emerge that blend subscriptions and a la carte services (Amazon Prime is one example). The headline for the Vox article on all this: "How Subscriptions Took Over Our Lives." The Future of Media Is Media Let's end on a more upbeat note. Despite the troubles, travails, changes, and challenges facing media, this book really is an acknowledgment of the media's essential role in culture and life. "When pandemics sweep through societies," the Pew Research Center notes, "they upend critical structures, such as health systems and medical treatments, economic life, socioeconomic class structures and race relations, fundamental institutional arrangements, communities and everyday family life." And yet media, Pew found, kept society going." Pew surveyed close to 1,000 experts in technology, communications, and

social change for their views on what the future might hold. Asked to consider what life will be like in 2025 in the wake of the outbreak of the global COVID-19 pandemic, “Their broad and nearly universal view is that people's relationship with technology will deepen as larger segments of the population come to rely more on digital connections for work, education, health care, daily commercial transactions and essential social interactions. A number describe this as a ‘tele-everything’ world.” Media provided information, social connection, entertainment, education, and more when people and society needed it most. Though they will surely change throughout the 2020s, the media will not lose their central cultural role. As one industry publication put it, “The only take about the future of media is that media is the future.”””” © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Key Takeaways e Consolidation will continue to drive media economics in the 2020s. e Because of the increasing consolidation among transnational companies, local media—newspapers, radio stations, television stations, magazines, movies theater, and music venues—will struggle. e Consumers will undergo “subscription fatigue,” especially with the many streaming services offered, further upending media economics. e Despite the challenges ahead in the 2020s, the media will remain central to human life and culture. Exercises Looking at the list of future scenarios for media economics in the 2020s, think through these questions. 1. Do you feel the FCC should do more to prevent media oligopolies, or are they just natural? 2. How might local media survive in the 2020s? 3. Have you felt subscription fatigue? If you were to cancel any of your subscriptions, what would be first and why? 4. What would your life be like without media? 14.5 End-of-Chapter Material End-of-Chapter Assessment 1. Questions for Section 1 a. What two revenue models are used by American media? b. Explain the three business models historically pursued by American media. c. Why has vertical integration been important in the development of American media? 2. Questions for Section 2 a. Define the information economy. b. What is the FCC and why was it created? c. What is the debate over net neutrality? 8. Questions for Section 3 a. Why has globalization been an enduring trend in American media? b. Define cultural imperialism and hegemony. c. What is McDonaldization? 4. Questions for Section 4 a. Why will consolidation be a continuing force for media economics in the 2020s? b. What are the challenges facing local media? c. What is subscription fatigue? © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

 10. 11. 12. Understanding Media and Culture in the 2020s Critical Thinking Questions 1. How do vertical integration, first copy costs, and the information economy relate to one another? 2. How has the FCC handed the trends toward oligopoly in American media? 3. Is the application of antitrust legislation to media companies positive or negative? How does having a larger, more efficient media company help society? How does it damage society? 4. What is the effect of globalized media on world cultures? Do you think that the current trends will continue, or do you see local cultures reasserting their power? Career Connection As we have seen throughout this book, streaming services have shaped many media, from music to film to television. Yet some predict the 2020s will bring “subscription fatigue.” A key future job thus might be as a subscription manager, charged with developing and keeping subscribers. Choose one of your favorite streaming services and explore its website or app. Try to find answers to the following questions: a . How does the service handle someone looking for a subscription? 2. How does it handle someone looking to unsubscribe? 3. What kinds of skills would you need as a subscription manager? 4 . Are there ways to prepare yourself for streaming jobs while in school? Endnotes . Bill Heyen, "Super Bowl commercials 2021: How much does an ad cost for Super Bowl 55?" Sporting News, February 7, 2021, https:/Awww.sportingnews.com/ us/nfl/news/super-bowl-commercials-cost-2021/ 0496m61j4lkn1 9kxoygv9690a. Adam Hayes, "What Are Current Examples of Oligopolies?" Investopedia, April 26, 2021, https:// www.investopedia.com/ask/answers/121514/ what-are-some-current-examples-oligopolies.asp. "Google Abuses Its Monopoly Power Over Search, Justice Department Says In Lawsuit," NPR, October 20, 2020, https://www.npr.org/2020/10/ 20/925736276/ google-abuses-its-monopoly-power-over-search-justicedepartment-says-in-lawsuit. Evan Tarver, "Horizontal vs. Vertical Integration: What's the Difference?" Investopedia, January 18, 2021, https:// www.investopedia.com/ask/ answers/05131 5/what-difference-between-horizontal-integration-andvertical-integration.asp. Robert Frank, "The Economic Case for Regulating Social Media," The New York Times, February 11, 2021, https:// www.nytimes.com/2021/02/ 11/business/social-media-facebook-regulation.html. Carl Shapiro and Hal R. Varian, Information Rules:

A Strategic Guide to the Network Economy (Cambridge, MA: Harvard Business School Press, 1998). Sourav Sinha, "What Is Switching Cost?" Wal/StMojo, October 6, 2020, https:/ Awww.wallstreetmojo.com/switching-cost/. Federal Communications Commission, “About the Federal Communicaions Commission,” http://www.fcc.gov/aboutus.html. Legal Information Institute, “Monopolizing trade a felony; penalty,” Cornell University Law School, January 5, 2009, http://www.law.cornell.edu/ uscode/ html/uscode1 5/usc_sec_15_00000002----000-.htmI. Legal Information Institute, “Acquisition by one corporation of stock of another,” Cornell University Law School, January 5) 2009, http:// www.law.cornell.edu/uscode/html/uscode1 5/ usc_sec_15_00000018----000-.html. Federal Communications Commission, “FCC — Telecommunications Act of 1996,” November 15, 2008, http://www.fcc.gov/telecom.html. Federal Communications Commission, “Telecommunications Act of 1996, Section 253 (a),” January 3, 1996, http://www.fcc.gov/Reports/ com1996.pdf. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. 20. 21. 22. 23. 24. 25. 26. . Gilian Doyle, Understanding Media Economics (Thousand Oaks, CA: Sage, 2002). . "The Road Ahead for Net Neutrality and the First Amendment," JonesDay, May 10, 2021, https://www.jdsupra.com/ legalnews/the-road-aheadfor-net-neutrality-and-957 1811/. . Paul Mozur, Cecilia Kang, Adam Satariano and David McCabe, "A Global Tipping Point for Reining In Tech Has Arrived," The New York Times, April 20, 2021, https://www.nytimes.com/2021/04/20/ technology/global-tipping-point-tech.html. . Schlosser, Eric, Fast Food Nation: The Dark Side of the All-American Meal (Boston: Houghton Mifflin, 2001), 4. . John Tomlinson, Cultural Imperialism: A Critical Introduction (London: Coninuum, 2001). Richard Corliss, “Hooray for Bollywood!” Time, 1996, http://www.time.com/time/ magazine/article/ 0,9171,985129,00.htmI. Arjun Appadurai, Fear of Small Numbers (Durham NC: Duke University Press, 2006), 115. Sarah Whitten, "Chloe Zhao Becomes Second Woman to Win Best Direcor," CNBC, April 26, 2021, https:/ Awww.cnbc.com/2021/04/26/ oscars-2021 -chloe-zhao-becomes-second-woman-to-win-best-direcor.html Alex Shephard, "Make Media Small Again," The New Republic, December 22, 2020, https://newrepublic.com/article/160562/media-consolidationbad-journalism-democracy. Jonathan Guilford and Ed Mullane,"Will

2021 Finally Bring Long-Awaited Media Mergers?" Forbes, December 18, 2020, https://www.forbes.com/ sites/ mergermarket/2020/1 2/1 8/will-2021 -finally-bring-long-awaited-bigmedia-mergers/?sh = 3d634825e9d2. Josh Feller, "Journalism and Local Media Can't Survive Without You," Outbrain, September 3, 2020, https://www.outbrain.com/blog/journalismand-local-media-cant-survive-without-you/. Terry Nguyen, "How Subscriptions Took Over Our Lives," Vox, April 29, 2021, https:// www.vox.com/the-goods/22403782/subscription-boomfatigue-content. James, Messer,"Why 2021 Wil vices," Forbes, March 8, 202 council/2021/03/08/why-202 services/?sh = 68867 7bb3610. Janna Anderson, Lee Rainie and Emily A Vogels,"Experts Say the 'New Normal' in 2025 Will Be Far More Tech-Driven, Presenting More Big Challenges," PewResearchCenter, February 18, 2021, https://www.pewresearch.org/internet/2021/02/1 8/experts-say-the-new-normalin-2025-will-be-far-more-tech-driven-presenting-more-big-challenges/. September 16, Be The Year Of Consumption-Based Ser, httos:/Awww.forbes.com/sites/forbestech-will-be-the-year-of-consumption-based

27. Alex Wilhem, "The only take about the future of media is that media is the future," Techcrunch, January 21, 2021, https://techcrunch.com/2021/01/ 21/the-only-take-about-the-future-of-media-is-that-media-is-the-future/. © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

© 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.

Index

above-the-line costs 266 advance 95-97, 109, 145, 318-320 advergames 374 advocacy journalism 126, 143 affiliated station 303 agenda-setting theory 58-59, 68 analog signal 283, 287 arcade game 315-316, 321 Areopagitica 114-115, 143 aspect ratio 253, 288 Atari 315-319, 324, 335 auteur 268 Beat Generation 86-89, 109 below-the-line costs 266 blockbuster syndrome 94-101, 107 blues 180-183, 188-193, 197-199, 210, 228 border stations 220-221 broadband 287, 306, 348, 352, 432 broadband Internet access 348, 352, 432 byline 124, 175 cable television 21, 31, 37, 52, 71, 112, 254, 285-289, 294, 298, 304-310, 331, 397-398, 432 cathode ray tube (CRT) 280 celebrity magazine 157, 168 celluloid film strip 244 chapbook 76-80, 90 Chicago blues 180, 191, 197, 210 Cinématographe 245, 256 circulation 111-112, 124, 132, 137-140, 144, 148-154, 162-176, 363-364, 423-428 civil rights movement 182-183, 192-197, 291-292, 401 codex 72-74, 80, 89-93, 107 Columbine High School massacre 321 consolidation 79-80, 98, 135, 198, 214, 222, 232-234, 238-239, 399, 425, 438-442 content analysis 64, 68 copyright 72, 77-83, 103-108, 178-179, 204-207, 396, 406, 410-415, 420-421 crisis management 379 crowd-sourcing 39 cultivation analysis 62-63 cultural period 25-30, 45-46 culture 2-442 Death Race 321, 325 decentralization 338, 342 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. depth interview 66-68 deregulation 24, 286-287, 304-306, 353, 398, 405, 421, 427, 431-432 digital decay 93 digital library 103-106 digital signal 283, 287 digital television 287-289 direct effects theory 57-58, 68 disco 184-188 domestic comedy 290 electronic television 279-282, 310 Entertainment Software Rating Board (ESRB) 322 epistolary novel 81 fair use 77-80, 411-412, 420 Fairness Doctrine 217, 225-226, 239, 405-406, 420-421 fan magazine 155-157, 261 feature narrative 247 Federal Communications Commission (FCC) 21, 217, 311, 398, 421, 429, 438, 442 first-person shooter 52, 318-321, 329 focus groups 66-68 folk 76, 182-184, 188, 199, 207, 220, 228-229 folk rock 184, 229 game cartridges 315-316

gangsta rap 186, 194 genre fiction 84-85, 89, 155 glam rock 184, 188 gold farmers 328 gramophone 178-179, 188, 198 grand narratives 29-30 Great Migration 190-191, 210 grunge 186, 200-201 Gutenberg Revolution 74-76, 80, 107-108 HD radio 236-241 hegemons of capitalism 435 high-definition television 287-289 hijacking 195-197 hip-hop 185-188, 192, 201, 210, 220, 232 home console 314-320, 329, 334-336 illuminated manuscripts 73-74 indie record labels 199, 203 influencer 38-40, 47, 69 information economy 427-432, 441-442 interpretive journalism 123-125, 143 inverted pyramid style 122-123 iPod 205, 237, 336 iTunes 205, 211, 288 jazz 161, 180-189, 197, 210, 216, 220, 227-229, 250, 256 kinetograph 244-245 kinetoscope 244, 250, 256, 276 literary journalism 121, 125-128, 142 literary magazine 154-157 local marketing agreements (LMAs) 222 mass communication 3-5, 14-20, 25, 37-46, 70, 143, 159, 214, 261, 421 mass market paperback 91 mass media 14-27, 35-41, 45-46, 50-53, 57-60, 66-69, 75, 80, 86, 117, 215, 223-225, 239, 243, 290, 366, 370, 400, 421, 425 McDonaldization 433-441 mechanical movable type 72-74, 80, 107 mechanical television 279-282, 288-289 media 2-443 media convergence 30-32 media literacy 40-47 media logic 61-63 Merseybeat 183 Mississippi Delta 180, 188-190 modern age 26-29 modernism 28 Motion Picture Association of America (MPAA) 249, 277 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. Motion Picture Patents Company (MPPC) 247 Motown 183, 192, 197 MP3 files 204 multicultural literature 89 Napster 204-210, 412 net neutrality 8, 348, 352-353, 357-359, 427, 432, 441-442 netlets 304 network era 301-302 networks 20-24, 35, 52, 139, 160, 209, 216-222, 227-228, 239-240, 270, 285-311, 341-345, 358, 367-368, 373, 380, 408, 412, 421-424 New Wave movement 268 newsmagazine 150, 165-166, 174 niche newspapers 127-128 nickelodeon 246-248, 256, 276 novel franchise 88-89, 101 objectivity 51, 69, 118-128, 141-143, 399, 418 oligopoly 198-202, 397, 424-426, 431-432, 438, 442 op-ed 124, 143 orphan works 104 panning shots 249 paperback original 91-93 parallel editing 249 participant observation 67-68

participatory culture pulp magazine soul 31 155 105, 183-188, 195, 223, 232, 272, 356 pay TV pulp stories Spanish-language radio formats 286 86 231 payola punk spiral of silence 36-38, 181 184-188, 200 60-63, 68-70 paywall radio stereotype 138-142, 439 3, 7, 14-25, 30-32, 36-37, 41, 46-47, 50-56, 69, 91, 187, 262, 324-325, 55-58, 65, 70, 102, 124, 132, 136, 141, 369-375, 391 penny press 155-157, 179-181, 188, 193-197, 205, . 19, 112, 118, 141, 363 209-241, 250, 254, 261, 269, 279-289, surf music 299, 303, 316, 331, 346, 361, 367-371, 183 performance royalties 381-384, 391-392, 397-398, 404-405, 95-97, 106, 195-200, 205-206, 211 persuasive communication model 377-378 phonograph 178, 188, 198, 215, 250 photojournalism 151 picture magazine 150-152, 174, 261 podcast 214, 234-240, 343 popular culture 34-40, 44-46, 81, 89, 153-156, 249, 277, 294, 367 postmodern era 25-30, 46 print run 90-93 print-on-demand 105-109 producer 47, 93, 129, 156, 183, 193-195, 246-254, 260-261, 266, 276-277, 285-287, 299-300, 316, 333-335, 367, 400-401, 411, 430, 437 propaganda 19, 50-51, 56, 68-69, 224, 240, 277, 366, 378, 384, 393 Public Broadcasting Service (PBS) 301 public domain 77, 91, 103-108, 182, 251, 293, 410-411 public forum 23-25, 221 public information model 377 public relations 8, 58-60, 224, 358-393, 400, 423 421-425, 430, 439-441 radio station format 229, 233 ragtime 178-180, 188 rhetorical analysis 67 rhythm and blues (R&B) 182, 188, 193, 228 rock and roll 180-184, 188-200, 210, 220 royalties 95-97, 106, 195-200, 205-206, 211 sandbox game 326, 334 scanning disk 280-283, 288 scriptoria 73, 77-80 segregation 180, 192, 257-258 self-publishing 81, 88-89, 101, 105-109 sensationalism 112, 119-121, 128 server 327, 339-341, 352 silent film 83, 88, 249-250, 256 situation comedy 292 sketch comedy 294, 300 social role analysis 65-66 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved. switching cost 428, 442 symbolic interactionism 60-63 tabloids 19, 119 talkie 250 tastemakers 34-40, 46 telegraph 19, 118, 122, 214-215, 398 the Big Six 79-80, 263-264, 269 the Golden Age 85, 176, 180, 214-222, 228, 239, 251-256, 267, 283-284, 288-289, 295-296, 310, 348, 359 “the medium is the message” 5, 12, 24, 62 theory 34, 47, 56-63, 68-70, 159, 377, 427, 435 Tin Pan Alley 178-180, 188, 193, 208 tracking shots 249 trade paperback 91-93 traditional publicity model 377 trick film 246 two-way symmetrical

model 378 underground press 128

uses and gratifications theory verifiability Vitascope 59, 63, 68 351, 359 246 vanity labels vernacular watchdog journalism 202-203, 209-210 76 129-131, 140-142 vanity press vertical integration wholesale price 105 31, 251, 264, 423-426, 431-433, 441-442 100 variety show video game crash of 1983 yellow journalism 36, 40, 216, 221, 289 316 112, 119-120, 399, 421 vaudeville video game overuse 178, 188-190, 197, 246 823-325 © 2023 Boston Academic Publishing, Inc., d.b.a FlatWorld. All rights reserved.